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WHAT WE HEAR IN MUSIC

A COURSE OF STUDY IN

Music Appreciation and History

FOR USE IN

High Schools, Normal Schools, Colleges, and Universities.

Also for Special Courses in Conservatories,

Music Clubs and the Home

By

ANNE SHAW FAULKNER

(Mrs. Marx E. Oberndorfer)



EDUCATIONAL DEPARTMENT

RCA VICTOR DIVISION

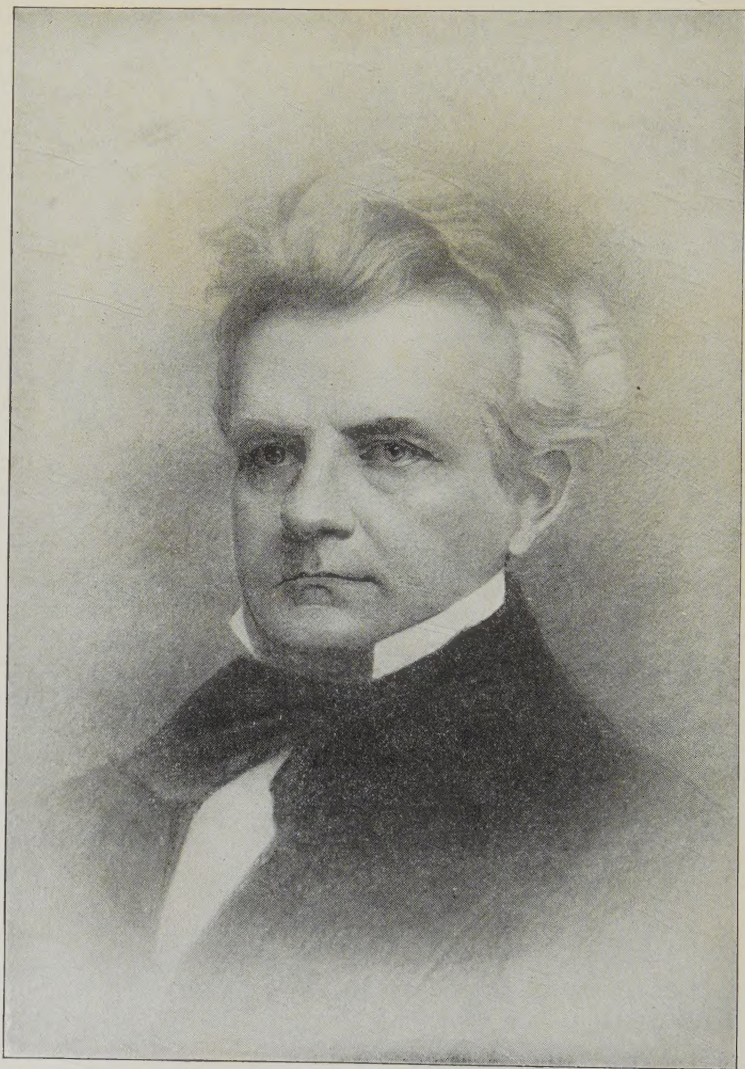
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Twelfth Revised Edition

TABLE OF CONTENTS

	PAGE
FOREWORD	5
INTRODUCTION	7
PART I--LEARNING TO LISTEN: NATIONAL MUSIC.....	9
PART II--THE HISTORY OF MUSIC.....	94
PART III--THE ORCHESTRA: THE DEVELOPMENT OF INSTRUMENTAL MUSIC	198
PART IV--THE OPERA AND ORATORIO.....	297
ANALYSES OF RECORDS.....	379
PRONUNCIATIONS	644
ALPHABETICAL INDEX OF RECORDS.....	650
SUBJECT INDEX	686



LOWELL MASON (1792-1872)
Father of School Music

Foreword

IN this course of study it has been the earnest desire of the author and the publishers to contribute a well-organized plan for the study of music in a broadly cultural style, looking toward giving a working knowledge of the literature of music, rather than a theoretical study of the form and grammar of the subject, bringing the real music to be studied within the hearing of every student or individual, no matter where situated.

It presents a careful selection of the choicest music classified and analyzed for definite, illustrative study in consecutive lessons, and in each section, set in chronological order and historic significance, starting at a given point, progressing systematically, and arriving at a legitimate conclusion.

The phonograph, the cinema and the radio in home, school and community life have completely metamorphosed the point of view of educators everywhere as to the place of *music* in education and also what type of music education is best suited to meet the gigantic problem of preparing the youth of the country for sane, balanced, loyal citizenship in this hectic age of readjustment.

Outworn, archaic methods, suited well enough to the needs of life as it was about us fifty, twenty, even ten years ago are as obsolete as the candle molds, the ox-yoke, the scythe, the churn, the buggy, and the skirts of our forbears.

We have become the richest and most influential nation on earth. With the passing of the pioneer and development years, with travel, acquired wealth and comfort, a fever of desire for the culture of the old world, formerly denied us for lack of leisure, has set up a demand for a wider knowledge of the fine arts, especially music.

Appreciation and understanding of real music, its literature, history and development from primitive beginnings, biography of its creators, its forms, patterns, great masterpieces, have become as great a need in the life that now surrounds the student as the same equipment in literature, science or language. No school or college can now adequately give a cultural background for the new American ideal of life without offering opportunity for an intimate acquaintance with the really great music of the world.

Faithful reproductions of the interpretations of the greatest artists may now be enjoyed in any school or community, however remote from the larger musical centers.

Modern Science, the Records and the Radio have brought the great orchestras, the finest artists, opera and oratorio into practically every home. Not to understand the truly fine things, not to be able to discriminate and choose the truly beautiful, not to know one's Beethoven, Bach and MacDowell, is to be absolutely illiterate in this universal, necessary language of music.

Music has taken its place in modern education, as a social science, as a glorified servant, illuminating every other subject in the curriculum, but is most of all as itself, the greatest cultural force in the daily life of every individual, home and school.

This course is not intended to take the place of the chorus work, nor to minimize or displace the necessary study in harmony, theory, music form, etc., but all these should be superimposed upon the broad foundation of this fundamental work in ear training, analysis, form, music history, development, classification, and uses of the instruments of the orchestra, the rise and development of opera and oratorio, and a wide acquaintance with music literature.

Music, when properly taught, stands for as much mental development and general culture as any other subject in the curriculum, and should receive the same credits toward graduation from the local school, and as entrance requirements in the colleges and universities.

The modern electric phonograph, with the extensive list of Victor Records, and now the undreamed of possibilities of the radio, make it possible to present the whole gamut of music in education as it has never been done before.

This book is the fruitage of many years research work of the author. The several editions bear testimony to the comprehensiveness of the course, the usefulness of the sections and the analyses as a compendium of information on Music Appreciation and History, complete, thorough and authoritative.

FRANCES ELLIOTT CLARK, *Mus. Doc.*

WHAT WE HEAR IN MUSIC



Introduction

What We Hear in Music was originally written in 1912 and was dedicated to the music supervisor who was offering, for the first time, courses in Appreciation and History of Music in the high schools of America. It was therefore divided into a four year study plan of thirty-six lessons each, and the illustrations were those which the teacher could use during the class periods. Then followed the rewriting of this work. Each of its eleven revisions added new records and analyses.

Now in 1943 we offer again a new *What We hear in Music*, the twelfth revised edition.

The last twenty-five years have brought great opportunities to music listeners in America. Better records and Victrolas, student orchestras, bands and choruses in our schools, and the radio have all changed the attitude toward musical listening in homes, schools and colleges. Therefore *What We Hear in Music* now comes to you with a different message.

The dates and spellings of proper names used in this book conform to those given by recognized authorities in this subject. Where there have been disagreements among authorities, this book quotes the opinion of the majority.

We believe that a series of programs makes it easier to follow the four major divisions of this book, folk music, history of music, the orchestra and instrumental forms, and the opera and oratorio. In this revised edition we no longer restrict ourselves to the records that may be played in a definite period for each program. Naturally, we cannot bring you all of the enormous wealth of records from the Victor catalogue, but we have chosen those particularly outstanding in relation to each program.

There are still many people in America who believe that because they have had no technical training in the art of producing music, they cannot learn to listen to its message. Technical training does, naturally, add greatly to the enjoyment of the listener, but a lack of such training should never discourage anyone who loves music from learning to listen to it intelligently.

We often hear over the radio some great work which we feel we should like to know more intimately. It is only by re-creation that music can be heard and appreciated. With the wealth of Victor records now available, we may re-create for ourselves in our own homes any great musical composition which has attracted us. The analysis of this composition in *What We Hear in Music* will help us to understand its meaning, while the program in which it has been included will place it for us in its relationship to the history of music.

We hope that *What We Hear in Music* will continue to be the help in schools and colleges that it always has been in the past. We know it has a definite place with serious students, for many American libraries tell us its analyses are of great value and are constantly used. We are certain this new edition will be even a greater aid to the music lover who is beginning to realize the pleasure and value of intelligent listening to music.

ANNE FAULKNER OBERNDORFER.

PART I

Learning to Listen

NATIONAL MUSIC

Preface

A COURSE in the appreciation and understanding of any art must consider first the fundamental principles on which that art has developed. Lord Lytton once said, "The nine muses are one family." It is certainly true that there are fundamental principles which are basic in all art. Architecture, sculpture, painting, poetry, drama, literature and music all reflect nationality and form. They all express the thought of the creator and the spirit of his age. Architecture emphasizes nationality, yet formal outline is its most important feature. In sculpture, form is idealized and often reflects poetic fancy or a dramatic story. In painting there are even greater possibilities. The very nature of poetry is the expression in words of beautiful thought in rhythmical form; while the written word in drama and other literature accents the descriptive power of the writer, as well as his feeling.

In music we find all of these principles; nationality, form, color, and an endless variety of expression, either poetic or descriptive. It is because music expresses all of these principles that it makes a direct appeal to the heart of everyone, and it is for this reason that music is known as the "universal language."

It is the purpose of Part I to assist the music lover in distinguishing between the fundamental principles of music as they are expressed either through song or instrumental music. As the later development of musical composition rests on the foundation of folk music, we shall begin our musical listening by a study of the folk music of each country.

Part I is divided into thirty-six programs, as follows:

- I. The Fundamental Principles Illustrated in Instrumental Music.
- II. The Fundamental Principles Illustrated in Vocal Music.
- III. The Elements of Music.
- IV. The Tone Quality of Women's Voices.
- V. The Tone Quality of Men's Voices.
- VI. The Combination of Women's and Men's Voices.
- VII. Instrumental Combinations.
- VIII. Nationality Expressed in Music.

- IX. The Simple Elements of Form in Music.
- X. Poetic Thought Expressed in Music.
- XI. Descriptive or Program Music.
- XII. The Classification of National Music.
- XIII. The Influence of Geography on Folk Music.
- XIV. The Influence of Political Conditions on Folk Music.
- XV. Racial Characteristics in Folk Music.
- XVI. Oriental Music.
- XVII. The Balkan States.
- XVIII. Greece.
- XIX. Italy.
- XX. Spain and Portugal.
- XXI. Spanish Music in the
New World.
- XXII. France.
- XXIII. Holland and Belgium.
- XXIV. Germany, Austria,
and Switzerland.
- XXV. Czecho-Slovakia.
- XXVI. Hungary.
- XXVII. Russia and Ukraine.
- XXVIII. Poland and Lithuania.
- XXIX. Finland and Iceland.
- XXX. Norway.
- XXXI. Sweden and Denmark
- XXXII. Ireland.
- XXXIII. Wales
- XXXIV. Scotland.
- XXXV. England.
- XXXVI. America.

PART I

PROGRAM I

THE FUNDAMENTAL PRINCIPLES ILLUSTRATED
IN INSTRUMENTAL MUSIC

THE deepest feelings of man's heart and life are reflected in music. These are expressed through one of the three elements or component parts of musical composition—rhythm, melody and harmony—which emphasize the fundamental principles to be recognized when one is listening to music. These fundamental principles are nationality, form, poetic thought and descriptive expression.

By *nationality* in music we mean the characteristic and individual folk songs and dances which are found among the various peoples of the world. Every country possesses its own typical folk music, which reflects in its rhythm, melody or harmony, the influence of political conditions, racial characteristics, language and customs; or folk instruments, which have accented characteristic rhythms or scale formations.

Form or pattern in music is the definite plan or order in which musical ideas or phrases are presented. All music conforms to some definite pattern, which is made by the recurring use of contrasting melodies. The rules or technic of composition are embodied in form. *Form* is the plan by which the musical architect creates the foundation and framework of his structure. The simple forms most easily recognized are those used in songs, marches and such dances as the waltz, minuet, gavotte, etc. More complex forms are those used in sonatas, quartettes and symphonies.

Poetic thought is the tonal expression of ideality. It is endless in its variety, because it expresses thoughts, moods and emotions. Although compositions of this type often bear titles, they are not descriptive, since they express a state of feeling which one might well call mood or atmosphere.

Descriptive music is, as its name implies, a type of composition in which the composer has told a story or painted a musical picture. When descriptive music is instrumental in character, it is generally designated as *program music*, and follows a definite program which is indicated by its title. Tonal imitation of animate or inanimate things is frequently used in *program music*. Often nationality is also indicated through characteristic folk music idioms.

All compositions possess *form*. Many reflect *nationality*. In every composition one of the four principles is to be particularly noted. A march or a dance accents *form*, but often *nationality* is combined with it, and is of equal importance. The same form, too, may be used to

express *poetic content* or *program music*, in which case these principles will then overshadow the principle of *form*.

We have chosen the following selections as illustrations of instrumental music in which the four principles are easily recognized. They are here played by violin, violoncello, brass band and orchestra.

ILLUSTRATIONS

Nationality:

- 1981 Chanson Indoue (Song of India)—Sadko (*Rimsky-Korsakov*) Kreisler
M-499 Polovetzki Dances—Prince Igor (*Borodin*) Stokowski-Philadelphia Orch.

Form:

- 1434 Minuet in G, No. 2 (*Beethoven*) Elman
20132 March—Stars and Stripes Forever (*Sousa*) Sousa's Band

Poetic Thought:

- 1178 Melody in F (*Rubinstein*) Casals
7122 Clair de Lune (*Debussy*) Bauer

Program Music:

- 14162 Danse Macabre (*Saint-Saëns*) Stokowski-Philadelphia Orchestra
1981 Poupée Valsante (Waltzing Doll) (*Poldini*) Kreisler
6579 Flight of the Bumblebee (*Rimsky-Korsakov*) Stock-Chicago Sym. Orch.
The March Form Illustrating the Four Principles of Music

Form:

- 26290 { El Capitán—March (*Sousa*) }
 { Lights Out—March (*McCoy*) } Goldman Band

Nationality:

- 14230 Rákóczy March—Damnation of Faust (*Berlioz*)
Koussevitzky-Boston Sym. Orchestra
1335 March of the Caucasian Chief (*Ippolitov-Ivanov*)
Stokowski-Philadelphia Orchestra

Poetic Thought:

- 1491 Funeral March—Sonata in B Flat Minor, Op. 35 (*Chopin*) Rachmaninoff
35804 Marche Religioso (Onward, Christian Soldiers) (*Sullivan*) Pryor's Band

Program Music:

- 12592 March of the Toys—Babes in Toyland (*Herbert*) Victor Concert Orch.
18319, 18320 Siegfried's Funeral March—The Twilight of the Gods (*Wagner*)
Toscanini-National Broadcasting Company Symphony Orchestra

PROGRAM II

THE FUNDAMENTAL PRINCIPLES ILLUSTRATED IN VOCAL MUSIC

ALTHOUGH the term *voice* is often applied to the utterances of a human being, a bird, or an instrument, the term *vocal* is used only when speaking of the voices of the human race.

We classify as vocal music any tones sung by men, women, or children, whether they be sung as a solo, in unison or in parts.

The most natural expression of the entire human race is song, and therefore since the beginning of time, song is found among all peoples.

Those songs which are spontaneous outbursts of the various peoples are known as *folk songs*; while those which have been written by musicians are called *composed*, or *art songs*.

The corner-stone on which secular music rests is the folk song. A study of the folk music of the different nations shows that even in the simple forms of the folk song the four principles of music are clearly distinguishable. Although form is always present in every musical composition, it is more easily recognized in the *folk dance-song*, a type which belongs to every nation.

The different rhythms used by the various peoples have changed the rhythmic pattern or design of some of these dance-songs, so that there is a great difference between the *mazurka* and the *bolero*, the *molodka* and the *reel*.

The typical folk song is made up of the same melody for each verse, no matter what the content, or how many verses are used.

Many great composers have followed this folk-song model, their songs of this type being classed as *lyric art songs*, or sometimes as *composed folk songs*, i. e., songs written in the folk manner. When the composed or art song interprets the words and thought of the text in the melody and its accompaniment, modifying the form to suit the expression, it is known as *durchkomponiert*.

A song which presents a description of some dramatic event is called a *ballad*. There are folk ballads and composed ballads.

The best beloved songs are those which bring a real message to the heart, often painting a picture in tone, which reflects the moods of love, contemplation, religion, grief or joy. Even in primitive music, the poetic element is easily distinguishable, while the descriptive song has always been popular among all races of the world.

A definite title for an instrumental composition always suggests a program. In vocal descriptive music, this program is given through the medium of a text sung by the singer, although the instrumental accompaniment greatly aids by the use of imitative or descriptive effects.

ILLUSTRATIONS

FOLK MUSIC ALL NATIONAL

Poetic Thought:

1687 Steal Away to Jesus (Negro Spiritual)

20395 Cradle Songs of Many Nations

Descriptive:

4083 John Peel (Border Ballad)

Thomas

Erva Giles

Dadmun

Form:

ART SONGS

- 12588 Il Bacio (The Kiss) (Waltz) (*Arditi*) *Korjus*
 11831 Variations (*Proch*) *Korjus*

Nationality:

- 2009 Als die alte Mutter (Songs My Mother Taught Me) Op. 55, No. 4
 (*Dvořák*) *Flagstad*
 2024 Tarantella Napoletana (*Rossini*) *Dickson*

Poetic Thought:

- 9014 Ah! Moon of My Delight—In a Persian Garden (*Lehmann*) *Crooks*
 1814 Ein Schwan (The Swan) (*Grieg*) *Flagstad*

Descriptive:

- 6638 Danny Deever (*Damrosch*) *Werrenrath*
 14901 Song of the Flea (*Moussorgsky*) *Chaliapin*

Form:

OPERA

- 14742 Waltz Song—Romeo and Juliet (*Gounod*) *Noréna*
 1846 Gavotte—Manon (*Massenet*) *Bori*

Nationality:

- 11145 Habanera—Carmen (*Bizet*) *d'Alvarez*
 11145 Seguidilla—Carmen (*Bizet*) *d'Alvarez*

Poetic Thought:

- 12039 Celeste Aïda—Aïda (*Verdi*) *Bjoerling*
 14742 Michaela's Air—Carmen (*Bizet*) *Norena*

Descriptive:

- 8124 Toreador Song—Carmen (*Bizet*) *Tibbetti*
 6783 La Calunnia (Slander's Whisper)—Barber of Seville (*Rossini*) *Chaliapin*

PROGRAM III

THE ELEMENTS OF MUSIC

EVERY musical composition is made up of the three component parts of music, which are: rhythm, melody, and harmony. Of these three elements, the first to appeal to the untrained listener is rhythm. Even animals are attracted by the recurrence of sound, and rhythmic motion has always been recognized as a potent influence in quieting youthful nerves.

The barbaric races beat upon their drums and tom-toms with a rhythmic accent, definite and decisive. But until this rhythm was linked with melody and harmony, it was not music.

One writer has said that "rhythm is the life, the heart beat of music." The word rhythm, means "steady flowing" and in music, rhythm relates to the regular movement of definite accented, equally divided melodic phrases. In short, rhythm is the systematic grouping of sounds in metric units.

Rhythm has been compared to the pulsation of the blood in the

human body: "As such pulsation is accelerated or retarded by the emotions of the soul, so must the rhythmical life and expression change according to the character that it is the nature of music to represent."

The term rhythm is often confused with those of *meter* or *measure*, and *tempo*. Rhythm is made up of both and also depends on the length and flow of the phrase or pattern. Rhythm must be regulated: its ever forward movement must progress in contrasting strong and weak pulsations, which produce a definite pattern. Therefore notes are divided by bars into the orderly sequence of measures, which group them into long or short units, with the regular accents falling on the first tone of each measure. The number of pulsations in each measure is designated as duple, triple, quadruple, etc., 2, 3, 4, 6 or sometimes the primitive 5, while the note length taken as the standard is designated below the line, as eighth, quarter, half, etc., so the meter signatures $2/4$, $3/8$, $3/4$, $4/8$, $4/4$, etc., read downward—two pulse measure using quarter notes or equivalent, etc. The regular rhythmic movement may be in any gradation of slowness or rapidity, this being indicated by the *Tempo*.

Melody is the use of contrasting higher and lower tones, in a definite series of progressions. Melody is the tune or air one is able to sing or whistle when recalling some musical composition. Often there are underlying melodies woven into the harmonic structure of the composition, as well as the simple melodic phrase, which constitutes the air.

Although the trained musician instinctively feels and inwardly hears this harmony, when he is listening to any melody, the average listener must actually hear the chords played or sung before he recognizes the presence of the third element in music's structure.

Harmony is a grouping of related tones heard simultaneously. Melodies which might be monotonous or mediocre in character often become of rare beauty through the employment of unusual harmonies used as their accompaniment.

Harmony is the term also applied to the science of arranging tones that are sounded together, so that they make a combination which is pleasing to the ear.

It is practically impossible for rhythm, melody, and harmony to be dissociated, although it is often noticeable when listening to certain musical compositions, that one element may overshadow the others.

Peculiarities of rhythm and melody frequently suggest the nationality of a composition. Melody and harmony generally denote the mood or poetic quality. Some compositions having practically the same rhythm may be so colored by the harmony that their poetic message is very different.

In "Critical and Historical Essays," Edward MacDowell defines music's elements thus: "Rhythm denotes a thought; it is the expression of a purpose; it is an act. Melody is the almost unconscious expression of the senses; it translates feeling into sound. It is the natural outlet of sensation. In anger we raise our voice, in sorrow we lower it. So in talking we give expression to the emotions in sound. In a sentence in which fury alternates with sorrow, we have the limits of the melody of speech; add to this, rhythm, and the very height of expression is reached, for by it the intellect will dominate the sensuous."

ILLUSTRATIONS

20043	Hopi Indian Chants	<i>Hopi Indians</i>
21972	By the Waters of Minnetonka (<i>Lieurance</i>)	Thurlow Lieurance and Clement Barone Indian Flute and Modern Flute with Piano
	Winnebago Love Song	
	Love with Tears—Cheyenne	Thurlow Lieurance and Clement Barone Indian Flute and Modern Flute
	Pueblo Lullaby	
20520	Omaha Ceremonial	
	Good News—Negro Spiritual	<i>Tuskegee Singers</i>
	Live a-Humble—Negro Spiritual	

The first vocal illustrations are all from American folk music and are examples of the elements of music.

First—*Hopi Indian songs* in which different primitive *rhythms* can be easily distinguished.

Second.—*Indian songs* in which the characteristic *melodies* have been retained.

Third.—*Two Negro Spirituals* in which the *harmonic* element overshadows both rhythm and melody.

The instrumental illustrations chosen are the four numbers from the *Peer Gynt Suite No. 1, Op. 46*, by Grieg.

12163	Morning Mood	Goossens; London Philharmonic Orchestra
	Ase's Death	
12164	Anitra's Dance	Goossens; London Philharmonic Orchestra
	In the Hall of the Mountain King	

In *Morning Mood* the repetition of a short melodic phrase makes *melody* the most apparent element in this beautiful tone picture, which reflects poetic thought.

Ase's Death also expresses a poetic thought, but stresses the element of *harmony*.

Anitra's Dance illustrates nationality through its persistent *rhythm*.

In the Hall of the Mountain King is also an example of *rhythm*, although it is here used as a descriptive rather than a national expression.

Peer Gynt Suite No. 2 (Grieg).

11-8163	{ Ingrid's Lament Arabian Dance }	Sevitzky-Indianapolis Symphony Orchestra
11-8164	{ Return of Peer Gynt Solvjg's Song }	Sevitzky-Indianapolis Symphony Orchestra

PROGRAM IV

THE TONE QUALITY OF WOMEN'S VOICES

ALL music presents a definite thought or idea, whatever medium is used for its presentation. It is necessary to learn to distinguish the tone quality of the voices and instruments which interpret music. Our first consideration will be the tone quality of women's voices.

The highest human voice possessed by women and boys is the *soprano* or *treble*. The name *soprano** is from the same derivation as is the word sovereign (Latin, *supra* or *super*, meaning highest. Italian; *sovrano*, meaning chief or highest one.) The name *soprano*, in its strictest sense, means "the supreme or highest."

Some soprano voices have a range of over two octaves up from middle *c* to *c'''*, sometimes *f'''* or *g'''*. The soprano voice varies in quality more than does any other. There are three different types, classified as the *lyric*, the *coloratura* and the *dramatic* soprano.

The *lyric soprano* sings simple melodies, love songs, lullabies and contemplative songs. The *coloratura soprano* ornaments or colors (hence the name) each mel-



Painting by Raphael

ST. CECILIA

* The term "soprano" is often applied to the singer herself, also to the high voice of an instrument. The treble or G clef in musical notation is sometimes called the soprano clef.

ody with rapid trills, scale passages and cadenzas (often two or more tones being sung on each syllable). Early opera composers used the coloratura soprano constantly, but opera writers of today seemingly prefer the type known as *dramatic soprano*. The voice declaims in tone the dramatic quality of the text, rather than its melodic value.

In part singing and women's choruses the sopranos are divided into two parts—first and second sopranos.

The *mezzo-soprano* is the voice between the high soprano and contralto voices. The dramatic quality of soprano lies generally in this voice.

The *contralto* is the deepest-toned woman's voice, its average compass being *f* to *e''*, sometimes to *f''* or *g''*. In early days the term alto (*altus*) or high, was given to the man's voice we now call tenor. Hence, to distinguish the voices of women from those of men the term contralto (against the high) was used for the deepest-toned woman's voice. Today the term alto is applied only to the low voice of women or boys, the terms alto and contralto being practically interchangeable.*

The contralto voice is possessed of great pathos and beauty. Its range frequently extends over two octaves. Melodies which impart tenderness, sadness or religious feeling are intrusted most often to this voice.

Duets for women are usually sung by the soprano and contralto voices, while in trios the mezzo-soprano blends the two together. In quartets for women's voices, the sopranos are divided into two parts, known as first and second sopranos; the mezzo-soprano sings the higher alto, and the contralto the lower alto part.

In women's choruses the same division of parts is generally used. The division of the women's chorus into eight voices produces a remarkably beautiful tonal combination.

ILLUSTRATIONS

SOPRANOS

Coloratura:

11-8225 Shadow Song-Dinorah (*Meyerbeer*)

Pons

1502 Bell Song-Lakmé (*Delibes*)

Pons

Lyric:

14076 { Moonlight Night (*Schumann*) }
 { Dream in the Twilight (*Strauss*) }

Schumann

Dramatic:

7117 Senta's Ballad—The Flying Dutchman (*Wagner*)

Austral

15840 Liebestod (Love Death)—Tristan and Isolde (*Wagner*)

Flagstad

MEZZO-SOPRANO

1145 Habanera—Carmen (*Bizet*)

d'Alvarez

6599 Elégie (*Massenet*)

Ponselle

* The term alto is also given to any instrument which has a range corresponding to that of the alto voice, as the alto viol (viola), the alto oboe (English horn), also alto trombone and alto horn.

CONTRALTO

- 17257 When I Am Laid in Earth—Dido and Aeneas (*Purcell*) *Anderson*
 6555 Oh, Rest in the Lord—Elijah (*Mendelssohn*) *Matzenauer*
 7388 But the Lord is Mindful of His Own—St. Paul (*Mendelssohn*) *Schumann-Heink*

DUET

- 36033 { The Dream Song (*Miessner*) } *Marsh-Baker*
 { Who Has Seen the Wind (*Beach*) }
 17366 Flower Duet—Madame Butterfly (*Puccini*) *Dal Monte-Basiola*

CHORUS

- 7117 Spinning Chorus—Flying Dutchman (*Wagner*) *Royal Opera Chorus*
 9886 Perfume of Orange Blossoms—Cavalleria Rusticana (*Mascagni*) *La Scala Opera Chorus*

PROGRAM V

THE TONE QUALITY OF MEN'S VOICES

THE highest male voice is known as the *tenor*. This name dates back to mediæval days when all the singing was done by men; the name *tenor* being taken from the Latin word *teneo* (I hold), because this voice always sang the melody.

The natural range of the tenor voice is nearly two octaves—up from c to a' sometimes b $\flat$ ' to b $\sharp$ ' and c'. The quality of this voice is very beautiful and is marvelously suited to the expression of love music.

There are two types of *tenor* voice: the *lyric* and the *dramatic*. The light, pleasing quality of *lyric tenor* is well suited to the expression of simple melody, similar to that sung by the lyric soprano. The *tenor robusto*, or dramatic tenor, carries the full, strong, beautiful, yet impassioned tones so frequently used by the opera composers of the modern school.

The *baritone* is to the male voice what the mezzo-soprano is to the woman's voice. The baritone is beautiful in quality and possesses the greatest range of any male voice, extending from a to f'. Mozart was the first to realize the full possibilities of this voice. Since Beethoven's day it has been a favorite medium with all composers.

No voice is so capable of dramatic possibilities in the expression of pathos, sarcasm, or humor, as the baritone. One of



Della Robbia

THE SINGING BOYS

the greatest rôles for baritone is that of Elijah in Mendelssohn's *Oratorio*. In this work the compass of the voice is from *c* in the bass staff of *f'* above.

The deepest male voice is the *basso*, which is of two types—the higher or more flexible *basso cantante* (or singing bass) and the heavier, deeper-toned bass known as the *basso profundo*. The more florid melodies are sung by the *basso cantante*, while the deeper tones of the *basso profundo* are used in sustained passages. In Russian churches, where no organs are used, the *basso profundo* voices are very deep and give fundamental harmonic tones for the choir. The customary range is from *f* to *d'* or *eb'*.

It is natural that music of a florid character should be entrusted to the higher voices; brilliant and dramatic arias are best interpreted by the middle voices; the deep voices are heard to the greatest advantage in beautiful sustained melodies.

All that has been observed regarding the combination of women's voices is equally true when applied to the voices of men. There is an added virility and strength when men's voices are heard in combination, which is much greater than that heard in the solo male voice.

ILLUSTRATIONS

Lyric Tenor:

- | | | |
|------|--|---------------|
| 182 | Fond Dream of Love—Don Pasquale (<i>Donizetti</i>) | <i>Schipa</i> |
| 8421 | Le Rêve (The Dream)—Manon (<i>Massenet</i>) | <i>Crooks</i> |

Dramatic (Tenor Robusto):

- | | | |
|-------|--|------------------|
| 12039 | Céleste Aida—Aida (<i>Verdi</i>) | <i>Bjoerling</i> |
| 9707 | Tannhäuser's Pilgrimage—Tannhäuser (<i>Wagner</i>) | <i>Melchior</i> |

Baritone:

- | | | |
|------|---|----------------|
| 8124 | Toreador Song—Carmen (<i>Bizet</i>) | <i>Tibbett</i> |
| 7605 | Thy Home in Provence—La Traviata (<i>Verdi</i>) | <i>Thomas</i> |

Basso:

- | | | |
|-------|--|------------------|
| 6642 | Invocation—The Magic Flute (<i>Mozart</i>) | <i>Pinza</i> |
| 15177 | Death of Boris—Boris Godounov (<i>Moussorgsky</i>) | <i>Chaliapin</i> |

Duet:

- | | | |
|------|---|----------------------|
| 8045 | We Swear by Heaven and Earth—Othello (<i>Verdi</i>) | <i>Caruso-Ruffo</i> |
| 8069 | Swear in This Hour—Forza del Destino (<i>Verdi</i>) | <i>Gigli-de Luca</i> |

Chorus:

- | | | |
|-------|---|---|
| 20127 | Pilgrim's Chorus—Tannhäuser (<i>Wagner</i>) | <i>Victor Male Chorus</i> |
| 20309 | Song of the Volga Boatmen | <i>Russian Symphonic Choir</i> |
| 35770 | Prayer of Thanksgiving—Dutch Folk—2500 Voices | <i>Associated Glee Clubs of America</i> |

PROGRAM VI

THE COMBINATION OF WOMEN'S AND MEN'S VOICES

VOCAL music sung by a single voice, either with or without accompaniment, is designated as a *solo*. Two voices make a *duet*; three, a *trio*; four, a *quartet*; five, a *quintet*; six, a *sextet*; seven, a *septet*; eight, an *octet*, etc. A vocal choir consists of four, eight, or sixteen voices singing in parts. A larger group of voices singing either in unison or parts is called a *chorus*. If this chorus is divided into two parts, one division answering the other after the manner of Gregorian chanting, it is designated as an *antiphonal chorus*. If the chorus sings without instrumental accompaniment, it is called an *a cappella* chorus.*

The combination of voices produces a far different character of tone than that of the solo voice. The duet for two voices, the trio for three, and the quartet for four, must be distinguished from the *part song*. In the part song, the upper voice is of the greatest importance, for the other voices are used as an accompaniment to the first voice and to provide the harmonic foundation. In the duet, trio, and quartet, all the voices are of equal importance.

In all music of this character, great care must be taken to produce a good *ensemble*, by which is meant the perfect blending of tone, plus the unity of expression. It is said that a good ensemble is much more difficult to obtain with singers than with instrumentalists, for the latter seem more willing to subserve themselves than does the average singer. "The realization of fine ensemble, whether vocal or instrumental, seems to involve complete unselfishness on the part of all performers," says one authority.

The most perfect vocal combination is possible when the parts are assigned to the voices of women and men. The balance of color is more beautiful in this combination, for the contrast between the quality of the voices is more strongly felt and the entire gamut of vocal range is then distinguishable.

The earliest development of the folk song began with the home singing by the family, then by the community singing.

In England during Elizabethan days *Table Music* or part singing by both men and women was popular. Everyone was supposed to read music or to improvise a part. A favorite combination was for three men's and three women's voices.

One of the strongest factors in the establishment of the Reformed Church at the time of Martin Luther was the congregational singing which was then introduced, and from which the chorus was later

* The term *a cappella* was originally given to an unaccompanied choir singing in the chapels of great churches. In America we now use this term for all unaccompanied chorus singing.

evolved. Choral writing developed through the polyphonic treatment of the early composers to the broad, massive writings of Händel and Bach, which have never been excelled. Operatic composers began to use the chorus also with excellent dramatic effect.

It has been rightly said that the rapid musical development in America is due largely to the excellent choral training given in the public schools, as well as to the choral organizations (descendants of the old singing schools) and the great music festival choruses.

Schumann advised all young musicians to "sing diligently in choirs, especially in the middle voices, for this will make you musical."

Duet:

ILLUSTRATIONS

- 4374 Reich' mir die Hand Mein Leben (Give Me Your Hand, Love)—
Don Giovanni (*Mozart*) *Perras and Hüsck*
15838-15839 Love Duet—Tristan and Isolde (*Wagner*) *Flagstad-Melchior*
8097 La Vergine (May Angels Guard Thee)—Forza del Destino (*Verdi*)
Ponselle-Pinza

Trio:

- 36235 Then Leave Her (Final Trio)—Faust (*Gounod*) *Cross-Booth-Walker*

Quartet:

- 10012 Bella figlia dell' amore (Fairest Daughter of the Graces)—Rigoletto (*Verdi*)
Galli-Curci, Homer, Gigli, de Luca

Quintet:

- 7682 Selig, wie die Sonne meines Glückes lacht (Brightly as the Sun Upon My
Fortune Breaks)—The Mastersingers (*Wagner*)
Schumann, Melchior, Schorr, Parr, Williams

Sextet:

- 10012 Chi mi frena (What Restrains Me)—Lucia di Lammermoor (*Donizetti*)
Galli-Curci, Homer, Gigli, de Luca, Pinza, Bada

Chorus:

- 20309 Czecho-Slovakian Dance Song *Russian Symphonic Choir*
21623 { Joseph Mine (Calvisius) }
{ Lo, How a Rose E'er Blooming (*Praetorius*) } *Palestrina Choir*
35813 { Beautiful Saviour (Crusader's Hymn) }
{ From Heaven Above (*Luther*) } *St. Olaf's Choir*
{ Crucifixus (*Lotti*) }
20410 { Hodie Christus natus est (Christmas Carol) (*Palestrina*) } *Dayton West-*
35760 Great is Jehovah (*Schubert*) *minster Choir*
Mormon Tabernacle Choir
35768 { Gloria—Twelfth Mass (*Mozart*) }
{ Hallelujah Chorus—The Messiah (*Händel*) } *Victor Oratorio Chorus*

PROGRAM VII

INSTRUMENTAL COMBINATIONS

In the study of musical instruments it is interesting to note that those first used by savage races were employed only for rhythmic

accent. The barbaric African and some tribes of American Indians still use the old *tom-tom* for the accompaniment of their war dances. This type of rhythmic reiteration was used by all primitive peoples as the accompaniment for their dances.

The second step in instrumental development was the use of wind instruments, first made from the horns of animals, later duplicated in metal.

It would seem that the gentler side of man's nature made itself felt in the third period of development, for there is next a decided tendency to reproduce the sounds of nature through the means of reed-instruments, the materials for which were provided by nature herself. The shepherd's pipe is an example of this.

The last instruments to be developed were the *strings*: first the ancient lyre and harp, whose strings were plucked, then the stringed instruments played with a bow.

Today our modern orchestra is composed of all four of these groups of instruments. The *strings* are now the most important, the *wood winds* being used for color, the *brasses* for strength, and the *percussion* instruments for rhythmic effect.

There are many different combinations of instruments, the largest being the symphony orchestra and the brass or symphonic band. In the symphony orchestra, the instruments are grouped into four choirs: the *strings* (violins, violas, violoncellos and contrabasses); the *wood winds* (flutes, piccolo flute, oboes, English horn, clarinets, bass clarinet, bassoon, contra bassoon and occasionally the French horn); the *brasses* (trumpets, French horns, trombones, and tuba); and the *battery* (tympani, drums, triangle, bells, and other instruments of percussion). The stringed instruments predominate in the symphony orchestra. (See Part III.)

Although the term *band* is used to designate any group of instrumental performers, it means specifically the brass, symphonic, or military band. This organization is composed of three choirs of instruments—the woodwinds, the brasses and the instruments of percussion. Stringed instruments are rarely used,* and as brass bands frequently play in the open air, the brass instruments predominate. Of the instruments of the woodwind type, the *flutes* and the *single reed* instruments, such as clarinets and saxophones, are the best adapted for out-of-door use. By the proper scoring of clarinets and flutes in bands, an effect similar to that of the strings in the orchestra is produced.

The term *chamber music* is applied to smaller groupings of instruments, playing in a room, or small concert hall. The most important

* Occasionally concert bands employ the double basses to re-enforce the tubas.

combinations are the *trio* and the *string quartet*. The former is generally composed of violin, violoncello, and piano (or harp); the latter comprises two violins, viola, and violoncello, the voices being similar in character to the mixed quartet:

- 1st violin—soprano.
- 2d violin—contralto.
- viola—tenor.
- violoncello—baritone or bass.

Five instruments are classified as *quintet*, a woodwind instrument or the piano being added to the regular quartet. Six instruments are designated as *sextet*, seven as *septet*, etc.

Combinations of wind instruments follow the same order as that of the strings. These woodwind combinations, popular at the time of Mozart and Beethoven, are again being frequently heard.

ILLUSTRATIONS

- | | | |
|-------|---|--|
| 20344 | At the Brook (<i>Boisdeffre</i>)—Violin, 'Cello and Harp | <i>Venetian Trio</i> |
| 6634 | Andante Cantabile—String Quartet, Op. 11 (<i>Tchaikovsky</i>) | <i>Elman String Quartet</i> |
| 11885 | Pomp and Circumstance March, No. 1 in D (<i>Elgar</i>) | <i>Fiedler—Boston "Pops" Orchestra</i> |
| | | <i>Victor Woodwind Ensemble</i> |
| 19923 | { The Music Box (<i>Liadov</i>) } | <i>Victor String Ensemble</i> |
| | { O Vermeland, Thou Lovely } | |
| 11897 | Triumphal March—Aïda (<i>Verdi</i>) | <i>Fiedler—Boston "Pops" Orchestra</i> |
| 20132 | Stars and Stripes Forever (<i>Sousa</i>) | <i>Sousa's Band</i> |

PROGRAM VIII

NATIONALITY EXPRESSED IN MUSIC

THAT music which has grown up among the common people and has been a part of their life for generations is termed *folk music*. On this foundation many of the greatest musical compositions have been built. The first folk songs were not written, but were passed on down through the years from one singer to another.

Folk songs have been called "the wild flowers of music" because their appeal is much the same as that made by the wayside blossoms, while their importance in later musical development may be likened to the part played by the simple wild flower in floral culture.

In national music each of the other principles may be traced. The early dance songs furnished the first formal patterns on which the later classic forms were established. Every feeling of man's heart may be found reflected in the poetic type of folk song. All folk songs of the ballad type are narrative, while imitative effects are frequently to be noted in many of the old folk dances.

As music springs directly from the daily life of the folk, it will be easily understood that there is naturally as great a difference in the music of the peoples of various lands as that found in their language, customs, dress, and daily habits.

In studying nationality, there are certain musical characteristics which are common to all countries having the same racial stock.

But the customs, and later, the arts of various peoples were often influenced by climatic conditions, as well as by governmental forces.

In all national music there are four features which are easily recognized:

1. The use of different scales and modes.
2. The constant mingling of major and minor, with a decided preference towards the latter.
3. Rhythmic variety.
4. Characteristic instruments used by the different nations.

These are the idioms of national music. In the study of the national schools of today, they are most easily recognized in those lands which were outside the regular course of European development. In Italy, France, Germany, and England national traits were long ago assimilated by the great schools of music, for which these countries are famous,* but in Poland, Russia, Bohemia and Scandinavia, certain primitive, even Oriental, ideas have been retained in the music of the folk.

National music may represent patriotism by means of battle hymns, tributes to war-like deeds and heroes, and pride of native land. It may depict the characteristic customs of a people in the dances which often are sung and danced during the work as well as the play time of the folk. Frequently, it is found that the most popular of these dances are descriptive of the occupations and festivities of the people.

In certain primitive instincts, all races have points of



OLD RUSSIAN PEASANT DANCE

* Many of the modern masters of these countries are using folk airs in their compositions.

similarity which are easily recognizable in their music. The song of a mother to her child is practically the same in every country. There may be rhythmic and melodic differences, but the rocking of the baby gives a rhythmic swing to every lullaby.

The tragic note of the death march is also recognized even before the hearer discriminates as to the nationality of the mourners.

Love is a universal language, and a love song is not easily disguised even by the employment of characteristic national instruments. Many races have a legend that the dove is a messenger of love, and almost every country possesses a dove song.

Patriotism is another universal element. The stirring battle hymn or marching song of any land arouses an ardor in the heart of every hearer which is absolutely free from any national feeling.

Religion, tranquillity, joy, and humor are also elements which are expressed by all nations with but slight change in the musical methods employed.

ILLUSTRATIONS

- 20395 { Cradle Songs of Many Nations: Row to the Fishing Ground (Norwegian): Hush, O Hush Thee (Swedish): Sleep, Baby, Sleep (German): Hush-a-Bye, Angel (Bohemian): Sleep, Sleep, Dear Child (Japanese): The Jasmine Flower (Chinese): Slumber, Baby, My Little Brother (French): Slumber, Slumber, Oh My Dearest (Italian) *Giles*

Love Songs:

- 1238 Believe Me, if All Those Endearing Young Charms—Old Irish *Tibbett*
1134 Maria, Mari (Neapolitan) *Gigli*

Patriotic:

- 21456 { Régiment du Sambre et Meuse (*Planquette*) }
{ La Pere de la Victoire (The Father of Victory) (*arr. Ganne*) }
Republican Guard Band of France
14230 Rákóczy March (*arr. Berlioz*) *Koussevitzky-Boston Symphony Orch.*

PROGRAM IX

THE SIMPLE ELEMENTS OF FORM IN MUSIC

LIKE every art, music follows a definite form or pattern.* Just as in architecture the simplest form, based on the square, develops into the great Gothic cathedral, in which the multiplicity of detail is worked out into one marvelous whole, so in music the simplest forms by repetition, imitation, contrast, and varying of tonality and rhythm, develop into

* In all forms in every art there are many deviations. It sometimes seems that form only exists so that the individual may overstep its boundaries. This is particularly true in the formal construction of poetry and music.

the most complex of the great contrapuntal forms, which will be studied in Part III.

Form in music is a synonym for pattern or design. The simplest musical forms are those which are based on the early folk song and dance, and it is these which will be considered in this lesson.

All of the three elements of music—*rhythm*, *melody*, and *harmony*—enter prominently into the development of musical form.

Musical form is a balanced grouping of short rhythmic melodies, phrases, or musical ideas.

The smallest musical unit of melody is called the *motive*,† which varies greatly in length, but is usually two measures long. Let us take, however, as our example, a well-known song:

Antecedent Phrase

First Motive

Second Motive

(Way down up - on the Swa-nee Riv - er, Far, far a - way,

Here, the simple motive has two measures: this is balanced by another two measure motive. Such a division is called a *phrase*.

The combination of phrases gives us *sentences* or *periods*. The first phrase is known as the *antecedent phrase*; the second phrase, as the *subsequent* or *consequent phrase*. Generally the antecedent phrase does not end on the tonic, and therefore it sounds incomplete. We call such an ending *half cadence*; the subsequent phrase bringing the sentence to its completion, ends on the tonic with a *full or complete cadence*.

The same idea is found in sentence building in grammar.

The structure of almost all musical periods is symmetrical: two phrases are balanced by two, three by three, four by four, etc.; however, this is not always the case; sometimes four and three, two and three, four and five, or other combinations are found grouped together, just as in poetry the lines are not always balanced in exactly the same number of feet.

The simplest elementary musical form is that in which one theme or melodic period is contrasted with another as in the simple folk dance, which consists of two parts or movements, repeated at will as long as the dance continues. These two tunes or parts may be designated as A-B. The next step is that in which the first melody is repeated. The earliest folk songs were expressed in this form, which is known as the *simple primary song form*, and which is designated as A-B-A. (In this

† The term "motif" may also be used to designate the "subject" of a composition in sonata form (See page 272); or as Wagner used it in his "leit motif," where it becomes the characteristic melody associated with the action of the drama (See page 333).

formula A stands for the first melody, and B for the contrasting melody.) In many of the early folk songs the first theme is repeated and the pattern becomes A-A-B-A. Here the second phrase B-A balances the first phrase A-A (the same number of measures in each half), hence it is known as *binary* or *two-part primary form*. This is the most popular pattern to be noted in folk songs. Almost all of the best-known familiar songs follow this model.

Often a composer lengthens each of the three section A-B-A so that each division has the same number of measures, and the term, *three-part primary*, or *ternary form*, is given to the composition. Occasionally the first part is prefaced by a short *introduction*, while the third (a repetition of the first) is followed by a short *coda*, or additional phrase, which brings the song or dance to a more finished ending. This ternary form is frequently expanded so that each division of the A-B-A pattern becomes a simple song form. This form occurs in many of the old dances, such as the *minuet*, *gavotte*, *polonaise*, etc.,* in which appear the principal song form (*A*), a subordinate song form, or *trio*, in another key (*B*), and a restatement of the principal song form (*A*). When the counter dance began it was played by three instruments, hence the name *trio* was given to this contrasting melody. This arrangement gives the familiar *song form with trio*.

In some of the folk songs, the melody was sung by one group, the second group beginning this melody as the first group began the second melody. A third or fourth division followed. This is known as the singing of *rounds*. There also developed a dance-form known as the *roundel* or "circle formation for as many as will." Probably from these early customs developed the *rondo*, a musical form or pattern which also became a popular form of verse. The *rondo* is so named because of the frequent recurrence of the original theme, which must always end the composition. This rondo form existed in three patterns, but the most popular was that which is designated as A-B-A-C-A. First theme A, contrasting theme B, first theme repeated A, another contrasting theme C, return to original theme A.

A perfect example of rondo in verse is to be noted in this little poem by Bunner:

A { "A pitcher of mignonette
 A { In a tenement's highest casement,
 B—Queer sort of a flower pot, yet

* The song form of A-B-A becomes a unit or division of the whole composition. It is most confusing that by long custom the letters A-B, etc., are also used to designate the divisions as well as simple themes or melodies. In an attempt to clarify this double use of the letters, italics are here used when the large unit is intended.

- A—That pitcher of mignonette,
 C { Is a garden in Heaven set,
 To the little sick child in the basement
 A { The pitcher of mignonette
 In a tenement's highest casement."

From these simple folk songs and dances were developed all the more complicated forms which were evolved during the later development of music.

During the classic period (17th and 18th centuries) composers considered *form* the most important musical principle. Even the simple dances of the folk which were adapted by the court musician, were as precise and clearly defined as was court etiquette itself. Folk songs and dances like the *minuet*, *gavotte*, *bourée*, *sarabande*, etc., gave the original ground plan upon which the contrapuntal composers, trained in the erudite knowledge of canon and fugue, developed the larger instrumental forms. As musicians became more skillful, there sprang up a musical form known as *theme and variations*. In this form a simple theme, or air, is introduced and then presented again under different aspects, with modifications of rhythm, note values, tempo, melody, harmony, or key. This form later became an integral part of the *suite*, *sonata* and *symphony*.

Lully and Alessandro Scarlatti arranged their old dances in a form called *overture*, while Couperin, Rameau, Bach and Händel used them in the *suite*, which led to the later development of the *symphony*.

The *sonata form* developed by Franz Josef Haydn from the forms then in use, became the structural foundation on which *overtures*, *sonatas*, *quartets*, *concertos*, and *symphonies* were built. (See pages 269 and 271.)

With the development of the poetic feeling of the early nineteenth century, formal patterns became more flexible and the *concert overture* of Mendelssohn, and the *symphonic poem* of Liszt, both free adaptations of Haydn's *sonata* pattern, came into popular use as vehicles for program music. (See page ?.)

Today, form has become subservient to the principles of poetic thought, description or national expression.

ILLUSTRATIONS

- 1136 Gavotte in F Major (Beethoven-Kramer)
 20169 Amaryllis—Old French Rondo
 15348 Santa Lucia—Italian Folk Song

Kreisler
 Victor Orchestra
 Gigli

20445	{	Sellinger's Round—Old English Country Dance	
		Gathering Peascods—Old English Country Dance	
			<i>English Folk-Dance Band</i>
20432	{	I See You—Swedish	
		Dance of Greeting—Danish	<i>Victor Orchestra</i>
1193		Theme and Variations from Suite V—The Harmonious Blacksmith	
		(Händel)	<i>Landowska</i>
6914, 6915		Suite No. 2, in B Minor (Bach)	<i>Stock-Chicago Symphony Orch.</i>

PROGRAM X

POETIC THOUGHT EXPRESSED IN MUSIC

ALTHOUGH all music follows some definite pattern, the message which it brings the hearer frequently overshadows this technical formal construction. Each country expresses in its music its own racial or folk characteristics. Sometimes, too, music paints a definite picture by employing tonal imitations. But the music which speaks the most directly to our souls is that which has been designated as expressing *poetic thought*; i. e., mood or atmosphere.

It is in the province of this division of music to express in tone, grief, joy, love, and religious feeling, those universal characteristics of the human race. The tragedy of grief is universal. One does not stop to analyze the form of the death march, or the nationality of the slain hero; it is the poignant sorrow of the music itself which speaks directly to every heart.

Joy is universal, and it makes little difference if that joy be expressed by a Frenchman or a Teuton, for it is the mood alone that the music brings. So, too, comes love of child, of parent, of sweetheart, of country, or of God; which is always certain to make its musical appeal through the poetic element of our nature. Introspection, peace and contentment, understanding, a sense of pure beauty, are all in the province of poetic music and every mood of man's heart is reflected in this type of music.

When musical expression is subtly linked with poetic feeling or emotion, a great part of its meaning must of necessity be left to the individual mood of the listener.

The chief charm in listening to music lies in the poetic thoughts which its message awakens, and although the listener may be aided by a definite title which the composer frequently gives to the composition, very often the same feeling would have awakened in his heart had the composition borne no title whatever.

The three elements of music are each individually accented in any

descriptive composition. Naturally the rhythmic element is largely used in the imitative type of expression, which is classified as program music. In the expression of poetic thought, melody and harmony are the two elements most prominent.

The distinction between poetic thought and program music is difficult to define. Many authorities classify all music bearing a title as *program* music. There is, however, a vast difference between the lovely melodic tone-picture which MacDowell calls *To a Wild Rose*, and the clever little episode by the same composer entitled *Of a Tailor and a Bear*.

There is also much music of the type known as *absolute music* (music following a definite formal pattern and bearing no defining title), which may be designated as one type of poetic thought because of the mental picture which it awakens in the mind of the listener.

Poetic thought or mood is especially well illustrated in the use of the shorter lyric instrumental forms such as *song without words*, *serenade*, *lullaby*, *barcarolle*, *ballade*, *nocturne*, *reverie*, *arabesque*, *romance*, *prelude*, *capriccioso*, *humoresque*, *impromptu*, *etude*, *fantasia*, *rhapsody*, etc.

The term *song without words* was given by Mendelssohn to a short lyric composition, which freely followed the song form or pattern. This has been a popular type among romantic and modern composers.

The term *nocturne* freely translated means *night music* or *night song*. A *nocturne* is a composition of great tranquillity and peace, and full of that "mystery of silence" which night is supposed to bring. The song form is generally followed as to pattern, but the character of the piece best reflected in its tender beauty, is that of poetic thought.

The *serenade* as an instrumental composition takes its name from the song sung by lovers in the evening. Although the peace and tranquillity of night is reflected as in the *nocturne*, it is augmented by the passionate accents of the sighing lovers. In southern France and Spain, these love songs are frequently sung at dawn and are known as *aubades* or *alboradas*.

The *lullaby* or *berceuse* like the *serenade* also takes its name from the vocal form. The old cradle-song loses none of its tenderness when used as a purely instrumental selection. The rhythm of the *lullaby* always suggests the rocking of the cradle.

The *barcarolle* takes its name from a song that was sung by the gondoliers of Venice. The rhythm is sextuple with a pulsing accent suggesting the lapping of the waters. The *barcarolle* is sometimes called *gondoliera*.

The *ballade* differs from its vocal prototype in that it is freer in

formal outline, although it retains much of the dramatic value of the vocal form.

Reverie, as its name implies, is a purely poetic musical conception sometimes called *dream* or *vision*. It is also in the song form.

A *romance* is a similar composition, though one in which the love element is naturally stressed.

An *arabesque* is a more fanciful composition, in which a theme is freely embellished or ornamented in a style suggesting the Oriental customs found in all forms of Arabian art.

Prelude was the term given by the old classic masters to any introductory movement which came before a fugue or suite. It was used by Wagner to designate the *overture* or *introduction* to his operas. But the romantic composers also used the word *prelude* for a short composition, wholly independent of any other, which was of a purely poetic character. This was a favorite type with Chopin.

The *impromptu* is a type which was very popular with romantic composers. It is an impulsive composition, very free as to form.

The *fantasia* is a term also given to a composition of this free type. But these short fanciful pieces of the romantic composers should not be confused with the great *fantasias* of Bach.

A *caprice* or *capriccioso* although very popular among romantic composers was also a term frequently used by classic masters. As in the old days the term *caprice* designated any composition in which a simple theme was given a fanciful and capricious development. But the modern term *capriccio* designates a composition of light, gay, sparkling character in which a joyous and gay rhythmic melody is developed in a free and vivacious manner.

The term *humoresque* is often given to sparkling and gay compositions of the *capriccioso* type. They are usually of a whimsical character although generally less gay than the *capriccioso*.

The *etude* or study, although originally intended as a technical exercise, in the hands of the great romantic masters became of real artistic worth and beauty.

The *rhapsody* came into musical usage at the time of Liszt. This great Hungarian composer preferred to use a newer form than those old well balanced patterns of his predecessors. He desired his music to be more rhetorical and descriptive. Therefore he called his freely developed tone poems *rhapsodies*, a word which in ancient Greece meant an epic poem or ballade sung by a *rhapsode* (one who "stitched" together his short verses in a long epic narrative).

ILLUSTRATIONS

4272	{ Venetian Boat Song, No. 2 (<i>Mendelssohn</i>) Sadness of Soul (<i>Mendelssohn</i>) }	Schnabel
1152	{ To a Wild Rose To a Water Lily } (<i>MacDowell</i>)	Stock-Chicago Sym. Orch.
14559	Etude in E Major, Op. 10, No. 3 (<i>Chopin</i>)	Cortot
M282	Twenty-four Preludes (<i>Chopin</i>)	Cortot
14561	Ballade in G Minor, Op. 23, No. 1 (<i>Chopin</i>)	Cortot
8239	Fantasia Impromptu, Op. 66 (<i>Chopin</i>)	Cortot
8419	{ Romance (<i>Scriabin</i>) Nocturne in C Sharp Minor (<i>Chopin</i>) }	Piatigorsky
4320	{ Praeludium Berceuse } (<i>Järnefelt</i>)	Barbirolli and Orch.
6626	Hungarian Rhapsodie No. 2 (<i>Liszt</i>)	Cortot

PROGRAM XI

DESCRIPTIVE OR PROGRAM MUSIC

DESCRIPTIVE or program music makes an immediate appeal to the layman, for just as he likes best *genre* pictures, so too that music which tells a story is sure to be understood and appreciated.

While descriptive or program music has been employed largely by the composers of the modern school, there are examples of this type of expression in musical literature dating back to the earliest days of instrumental development. Since the middle of the nineteenth century, descriptive music has been the most popular of the four principles to be used by the great composers.

The line of demarcation between poetic thought and descriptive music is often confusing. Yet in the strictest sense, descriptive music must convey more to the hearer than merely a poetic tone-picture. Program music may be classified as of three types: *Descriptive* (definite, or indefinite), *Imitative*, *Narrative*.

1a. *Indefinite descriptive music* bears a title, but leaves the story to the imagination of the hearer. Imitative rhythmic effects are often employed in order to help convey the composer's meaning.

1b. *Definite descriptive music* bears a title and follows a definite program, which the hearer must know in advance in order to understand properly the message of the composer. The principle of nationality is frequently used by the composer, as well as imitative rhythmic and characteristic instrumental effects.

Descriptive music of these types is found both in vocal and in-

strumental music. When used by instrumental composers the term *program music* is always given to this type of musical expression.

2. *Imitative.* The composer of descriptive music through the employment of rhythm, melody and harmony imitates in tone some animate or inanimate thing. In one sense all music is imitative, for the earliest examples of musical tone were but the attempts to imitate the voices of nature. The first instruments were made with the means which Nature herself provided. The uncouth savage beat his rhythmic war song on the hollow tree trunk, which was sometimes covered with skins; the horns of beasts produced the first trumpet calls; the reeds provided the pipes of Pan and the simple shepherd pipe of ancient days, while the earliest stringed instrument, the lyre, was fashioned from an empty tortoise shell.*

The simple bird song has no definite form, for the governing power of rhythm is absent; yet rhythm is an ever-present factor in all nature. The bird on the wing moves with a rhythmic precision, just as the wind moves the trees and grasses in endless motion.† The combination of rhythm, melody, and harmony into definite forms is man-made; and the introduction of the voices of nature in music must be classified as imitation.

Since the beginning of music the use of rhythm to depict imitative effects has been popular with all composers. This is noticed in folk songs, as well as in the work of the greatest composers; but it is particularly effective in instrumental music.

3. In program music of the *narrative* type, a definite story is unfolded to the listener. In vocal music this is accomplished by the *ballad*. In instrumental music the composer employs all the resources which are at his command, including characteristic themes, the use of individual instruments to represent certain characters, or actions, or for imitative effects; changes in tempo, key and rhythm, and the use of combined themes and instruments in order to depict events in their logical order. It is usually necessary for the listener to have some previous knowledge of the story, and the effects employed, in order to fully comprehend the composition.

ILLUSTRATIONS

1199 Le Coucou—Rondo (*Daquin*)

Landowska

6579 The Flight of the Bumble Bee (*Rimsky-Korsakov*)

Stock-Chicago Symphony Orchestra

* Recall the Greek myths of Pan, Apollo, and Marsyas.

† Some Beethoven authorities have pointed out that the composer in the opening movement of the *Pastoral Symphony* has repeated a short phrase over and over, to emphasize the repetition of nature.

- 11919, 11920 Overture—A Midsummer-Night's Dream (*Mendelssohn*)
Fiedler-Boston "Pops" Orchestra
- 14901 Song of the Flea (*Moussorgsky*)
Chaliapin
- 6638 Danny Deever (*Damrosch*)
Werrenrath
- 15379 The Two Grenadiers (*Schumann*)
Janssen
- 35777 { In a Persian Market (*Ketelbey*) }
 { In a Chinese Temple Garden (*Ketelbey*) }
International Concert Orchestra
- 11724, 11725 Till Eulenspiegel's Merry Pranks (*Strauss*)
Busch-BBC Orchestra
- M-442 Pictures at an Exhibition (*Mussorgsky-Ravel*)
Ormandy-Phil. Orch.
- M-417 Symphony No. 6 in F Major (Pastoral) (*Beethoven*)
Toscanini-BBC Orchestra

M-717 Sorcerer's Apprentice (*Dukas*)
Stokowski-Philadelphia Orchestra

In order to clarify the ideas presented in the previous programs we here give a list of selections which will illustrate the fundamental principles as they reflect the deepest feelings of man's heart and his daily life.

- | | | | |
|-------------|------------------------|---|---|
| Nationality | Patriotism | { | Martial spirit—6557 The Marseillaise (<i>de Lisle</i>)
<i>Journet</i> |
| | | | Loyalty—courage—22083 Columbia the Gem of the Ocean (<i>à Becket</i>)
<i>Crane</i> |
| | | | Tributes to heroism—4083 Scots Wha' Hae'
<i>Dadmun</i> |
| | | | Love of native land—19923 Oh, Vermeland—Swedish
<i>Victor Orchestra</i> |
| | Characteristic Customs | { | Dances of the folk—20802 Shepherd's Hey (<i>arr. Grainger</i>)—English
<i>Victor Concert Orchestra</i> |
| | | | 20432 Dance of Greeting—Danish
<i>Victor Band</i> |
| | | | Wedding and festival music—20805 Swedish
Wedding March (<i>Södermann</i>)
<i>Victor Concert Orchestra</i> |
| | | | Occupations of the people—20450 Shoemaker's Dance—Danish
<i>Victor Orchestra</i> |
| | | | 20309 Song of the Volga Boatmen
<i>Russian Choir</i> |
| | | | |
| Form | Song | { | 22082 All Through the Night—Welsh
<i>Crane</i> |
| | | | 15348 Santa Lucia—Italian
<i>Gigli</i> |
| | | | 20614 Minute Waltz (<i>Chopin</i>)
<i>Schmidt</i> |
| | | | 20169 Minuet in G
(<i>Paderewski</i>) <i>Victor Orchestra</i> |
| | Dance | { | 1136 Gavotte in F Major (<i>Beethoven</i>)
<i>Kreisler</i> |
| | | | 20169 Rondo—Amaryllis (<i>Ghys</i>)
<i>Victor Orchestra</i> |
| | | | 11885 March—Pomp and Circumstance, No. 1 in D (<i>Elgar</i>)
<i>Fiedler-Boston "Pops" Orchestra</i> |

(The Development of Form will be discussed in Part III.)

Poetic Thought			Love of nature—20344—At the Brook (<i>Boisdeffre</i>) <i>Venetian Trio</i>
			Love—1134 Maria, Mari (<i>di Capua</i>) <i>Gigli</i>
			Religious fervor—35760 Great is Jehovah (<i>Schubert</i>) <i>Mormon Tabernacle Choir</i>
			Joy—14742 Juliet's Waltz Song—Romeo and Juliet <i>Del Campo</i>
			Grief—12163—Death of Ase—Peer Gynt Suite (<i>Grieg</i>) <i>Goossens-London Philh. Orchestra</i>
			<i>Caruso</i>
			Tranquillity—8806 Largo—Xerxes <i>Händel</i>
			14162 Danse Macabre (<i>Saint-Saëns</i>) <i>Stokowski-Philadelphia Orchestra</i>
Description	Definite		M-442 Pictures At An Exhibition (<i>Moussorgsky-Ravel</i>) <i>Ormandy-Phil. Orch.</i>
			M-576 Fountains of Rome (<i>Respighi</i>) <i>Barbirolli-Philh. Sym. Orch. of N. Y.</i>
Indefinite			14708, 14709 Second Movement—Pastoral Sym- phony (<i>Beethoven</i>) <i>Koussevitzky-Boston Symphony Orchestra</i>
			19923 The Music Box (<i>Liadov</i>) <i>Victor Woodwind Ensemble</i>
Program Music	Imitation		6579 Flight of the Bumble Bee (<i>Rimsky-Korsakov</i>) <i>Stock-Chicago Symphony Orchestra</i>
			8124 Toreador Song—Carmen (<i>Bizet</i>) <i>Tibbett</i>
			M-515 1812 Overture (<i>Tchaikovsky</i>) <i>Fiedler-Boston "Pops" Orchestra</i>
			11724, 11725 Till Eulenspiegel's Merry Pranks (<i>Strauss</i>) <i>Busch-London Symphony Orch.</i>
	Narration of Events		M-720 Don Quixote (<i>Strauss</i>) <i>Ormandy-Philadelphia Orchestra</i>
			M-566 Peter and the Wolf, Op. 67 (<i>Prokofieff</i>) <i>Koussevitzky-Boston Symphony Orchestra</i>

PROGRAM XII

THE CLASSIFICATION OF NATIONAL MUSIC

NATIONAL music may be classified under five headings:

The Folk Dance Song—Composer unknown.

The old folk dance, first sung by the dancers, later played by the instruments, develops into the definite dance forms. Even when in later days, instruments were used to accompany the dancers, they still sang the words and clapped the rhythm.

The Folk Song—Composer unknown.

The traditional or legendary folk song in either the binary or ternary form, from which the earliest song form developed. These traditional folk songs are the simple musical expressions coming directly from the hearts of the people, through generations of singers. All moods are expressed in the legendary folk song.

Composed Folk Song—Composer known.

Dating from a later period than the legendary song, the composed folk song is frequently as popular among the folk today. It usually expresses poetic feeling, the theme, in poetry and music being inspired by folk traditions. In its later development the national folk song frequently becomes descriptive.

Patriotic Song—Composer often known.

A national song which reflects the spirit of the people and their love for home and country. It may be either a legendary song or a composed song. It is often inspired by historical events. The music generally reflects the style and period of the event or of the composer.

National Composition—Composer known.

The use of national dances, legends, and history has developed the great national schools of music of the present time. Many of the composers of national music have used descriptive music as being the most typical form in which to express the ideals of their native land. Some composers have written their conception, or imitation, of the music of countries other than their own. National composition, while it reflects the characteristics of folk music, must be distinguished from the folk dance and folk song, which have grown up through the centuries as a part of the daily life of the people.

Although national dances furnished the first patterns for instrumental music, the composers of the classic school regarded the pattern rather than the content of such music, and the compositions of this period are classified as *formal* rather than as *national*.

ILLUSTRATIONS

Folk Dance Song:

20309 Czecho-Slovakian Dance Song

Russian Symphonic Choir

Traditional or Legendary Folk Song:

22082 All Through the Night—Welsh

Crane

4083 John Peel—Border Ballad

Dadmun

Composed Folk Songs:

1265 Old Black Joe (*Foster*)

Tibbett

1305 Annie Laurie (*Scott*)

McCormack

Patriotic Song:

22053 Marche Lorraine (*French arr. Ganne*)

Republican Guard Band

*National Composition:*M-515 Overture 1812 (*Tchaikovsky*)*Fiedler-Boston "Pops" Orchestra*

PROGRAM XIII

THE INFLUENCE OF GEOGRAPHY ON FOLK MUSIC

THE most striking point of similarity found in folk music is that which is caused by geographical conditions. The influence of the sea, the mountains, the plains, the valleys, is found in the musical expression which comes from those localities.

Sailor songs reflect the rhythm of the waves and the rockings of the boat, whether the voyagers are singing to Santa Lucia, the Italian patron saint of sailors, on the Bay of Naples; to the birch tree on the banks of the Volga River in Russia; or whether they be on a fishing boat off the Hebrides, or floating down the St. Lawrence River in Canada.

The singer living among the mountains, seemingly follows the contour of the peaks rising above him, by constantly raising and lowering his voice in that type of musical expression known as the *yodel*. This song of the mountaineers is usually associated with Switzerland and the Tyrol, but it is also found in Norway, in the Pyrenees, the Andes, and the Himalayas.

Dwellers in the plains and deserts reflect in their rhythm and tonality the monotony of their view. The vast range of open space before him seemingly limits the tonal range of the singer, whether he be a Cossack on the steppes of Siberia, a shepherd on the plains of Judea, or an American Indian, in the desert of Arizona.

The music of the people living in the valleys is happy and cheerful and is similar in character, no matter from what land it comes.

Many folk songs and dances take their names from the places where they originated. Thus the *country dance* from Germany was known to the French as the *allemande*, another from England was called *anglaise*, and a similar dance from Scotland was known as *eccosaise*;^{*} one from Sicily as *sicillienne*; one from France as *français* and one from the Tyrol as *tyrolienne*.

During the reign of Queen Elizabeth a popular dance was the *canaries* said to have come from the Canary Islands, while the *bergamask* (a dance from Bergamo, Italy) was frequently mentioned by Shakespeare. The Italian dance named the *tarantella* came from Taranto in Apulia.

The *romanesca* came from Rome. The *gavotte* was named for the

^{*} We call this the schottische.

peasants called Gavots who lived in the province of Gap in Southern France, and who are said to have been the first to dance this gay measure. The *perigourdine* came from Perigord (Southern France).

The two national dances of Poland were named for the places where they originated. The *mazurka*, or *mazur*, is said to have first been danced in Mazovia, while the *cracoviak* was danced by the peasants living near the city of Cracow. The Hungarian *czardas* takes its name from an inn outside the city of Buda-Pesth. The Scotch dance *strathspey* comes from the valley of the Spey in Northern Scotland.

The National dance of Norway is the *halling*, which takes its name from Hallingdahl, a district in Norway. From the district of Vermeland comes one of the most beautiful airs of Sweden, *Oh Vermeland, Thou Lovely Land*. Many of the Swedish songs tell of the district from whence they come.

From this side of the Atlantic came the famous Spanish dance *habanera*, which was native to Havana, Cuba, just as the *seguidilla* is native to Seville.

Every land has many folk songs which take their names from mountains, lakes, or rivers. Many of the great modern national composers have commemorated in music famous natural scenery found in their native lands.

ILLUSTRATIONS

Boatmen's Songs:

15348	Santa Lucia	<i>Gigli</i>
20309	Song of the Volga Boatmen	<i>Russian Symphonic Choir</i>
35844	Sea Songs—Medley	<i>Victor Mixed Chorus</i>

Mountaineer Songs:

V-129	{ s'Berner Oberland (The Berne Highlands)—Swiss Yodel }	<i>Moser</i>
	{ Rigilied (Song of the Mountain Rigi)—Swiss Yodel }	<i>Brothers</i>

Regional Selections:

19923	Oh Vermeland, Thou Lovely—Swedish	<i>Victor String Ensemble</i>
1146	Comin' Thro' the Rye—Scotch	<i>Talley</i>
9295	Loch Lomond—Scotch	<i>Lauder</i>

Regional Dances:

20440	Gavotte—France	21616	Strathspey—Highland Fling—Scotland
20841	Czardas—Hungary	20151	Norwegian Mountain March—Norway
1145	Habanera—Cuba—Spain	1145	Seguidilla—Spain
2024	Tarantella Napoletana—Italy	1356	Aragonesa—Carmen—Spain
7873	Pavane—Italy	1581	Malagueña—Spain
1943	{ Pavane—Italy		
	{ Gigue—France		

15425 Blue Danube Waltz—Austria
1664 Canaries—England

22356 Going Through Lorraine—
France

PROGRAM XIV

THE INFLUENCE OF POLITICAL CONDITIONS ON FOLK MUSIC

MUCH of the folk music of the various European countries bears witness to certain political changes which have come about through historical events.

The folk music of Spain is particularly interesting in this regard, for many of the folk songs found in the vicinity of Granada are decidedly oriental in character and show the same Moorish influence that is to be noted in the architecture and art of this locality.

There are many songs sung today in Armenia, similar to those which French historians have cherished as dating from the Troubadours, who went on the first Crusades. The old song *Malbrouck (We Won't Go Home Until Morning)* is said by some authorities to be one of these old Crusader's songs which is still sung in the Orient. As *Malbrouck* was a marching song of Napoleon's Army it was carried by the French soldiers to both Egypt and Russia and is still sung in both of these lands. It is said to be known in practically every country of the world.

In Alsace and Lorraine there are many lovely songs belonging to both Germany and France. Germany has always claimed the folk music of her subjugated states, therefore today in German folk music collections, will be found many songs from Austria, Hungary, Bohemia, Russia, Poland, and Italy, which through political changes were brought into the old German Empire and are still claimed by the Germans.

Neighboring countries have exerted a great influence on the customs, art, and music of the folk. For example, Switzerland has the most loyal, devoted patriots to be found in any land. Yet, her provinces speak the language of their neighbors. German, French, and Italian customs, stories, and music prevail throughout this tiny country.

Political changes in Europe have made these neighboring influences even more apparent. The constant political oppression under which Poland has been governed is very noticeable in her music.

It has been said that the prevalence of syncopation, or the stepping over of rhythmic restrictions has been the principal characteristic of all folk music in countries where people have lived under the political dominance of tyrannical rulers.

There are many influences from the Orient which have tinged much

of the music of Eastern Russia just as Oriental art predominates there.

The great political oppression endured in bygone days by the serf of Russia, is reflected in a vast number of Russian songs. In our own land the negro spiritual bears musical witness to the tragedies of slave days.

Along the borders of England and Scotland many of the songs known as *Border Ballads* are practically identical, as they belong to the Jacobite days and were sung by both parties.

Every land possesses many great patriotic songs which reflect certain actual deeds of war. Sometimes these are legendary folk airs as is the *Welsh March of the Men of Harlech*. Sometimes they are composed, like the famous Danish national song *King Christian*.

History tells of many old tunes actually sung at great battles. It is said that the army of William the Conqueror sang the *War Song of the Normans* at the battle of Hastings, and Bruce's men at Bannockburn are said to have sung *Hey Tutti Taiti* an air now used as a setting for Burns' words *Scots Wha' Hae*.

The armies of Joan of Arc sang *Veni Creator Spiritus*, an Ambrosian church chant, when they marched into Rouen, just as Foch's army of victorious allies in 1918 marched through Lorraine singing the famous *Marche Lorraine*, which had been forbidden music there since the war of 1870.

During the days of the Civil War, America produced more and better patriotic songs than has any land at any time.

ILLUSTRATIONS

Spain-Italy-Influence of the Moors

1182 Granadina's (Farewell to My Granada) (Barrera)

Schipa

France:

20152 { War Song of the Normans (2) Crusaders' Hymn }
 { Duke of Marlborough }

Victor Male Chorus

22053 Marche Lorraine (arr. Ganne)

Republican Guard Band

20896 Veni Creator Spiritus (Hymn of Jeanne d' Arc)

(Hymn of Charlemagne)

Palestrina Choir

22053 The Marseillaise (*De Lisle*)

Republican Guard Band

Germany:

35920 Ein' feste Burg (A Mighty Fortress) (Luther's Hymn)

St. Olaf's Choir

Poland:

V-16417 Jeszcze Polska nie zginela (Poland is Not Yet Dead in Slavery) *Zielinski*

80393 Cracoviak

Europa Orchestra

Hungary:

14230 Rákóczy March (Berlioz)

*Koussevitzky-Boston Symphony Orchestra**Scotland:*

4083 Scots Wha' Hae

*Dadmun**Scotch-English Border:*

4083 Jock o' Hazeldean

*Dadmun**Ireland:*

1553 Harp That Once Thro' Tara's Halls

McCormack

4186 Farewell to Cucullain (Londonderry Air) (Irish Tune from County Derry)

*Sevitzky-Philadelphia Chamber String Simfonietta**American Negro:*

20519 Steal Away to Jesus

Tuskegee Singers

20068 Nobody Knows de Trouble I've Seen

*Paul Robeson**American Revolution:*

20166 Yankee Doodle

*Victor Band**War of 1812:*

4430 Star-Spangled Banner

*Fiedler-Boston "Pops" Orchestra**Early Nineteenth Century:*

22083 Columbia the Gem of the Ocean (à Becket)

*Crane**American Civil War:*

21919 Dixie (Emmett)

Victor Male Chorus

4433 Battle Hymn of the Republic (Julia Ward Howe-Steffe)

Tibbett

21919 Maryland, My Maryland

Victor Male Chorus

35844 Medley of Civil War Songs

Victor Male Chorus

PROGRAM XV

RACIAL CHARACTERISTICS IN NATIONAL MUSIC

ONE of the most interesting phases of folk music is the striking similarity to be found in all music of the peoples of certain races even though political and geographical conditions have caused their division into many different and often remote groups.

There are great racial differences to be noted among the various peoples of Europe. The love of romance, poetry and gaiety is a distinguishing characteristic of the Latin race, and is in direct contrast with the stolid, plodding nature of the Teutons, and the fearless freedom of the Slavs. But these characteristics are all to be noted in the music of these races.

Although their customs are very different, and many changes have come into their language and habits, there is a strong similarity in the music of all Latin peoples, so that even today, much music of Spain, Italy and France is strikingly alike; while in Roumania the music is distinctively tinged with these same characteristics, and is in strong contrast with the music of the other Balkan states, peopled by Slavs.

There are many songs of Scotland and Ireland which are practically the same, and which may be traced back to early Gaelic days. The Celtic influence in Ireland is also noticeable, while much of the old Welsh music is so similar to that of certain provinces in France, that one realizes that here, too, Celtic influence is very strong. The same Celtic feeling is found in many of the airs from Cornwall, England. It is also noticed in certain songs of Jutland in Denmark.

In all Slavic countries there is a striking similarity noticeable in the music. Czecho-Slovakia, Jugo-Slavia, Poland and Russia are very different today in customs and speech, but all their music reflects its Slavic inheritance. A curious instance of this is found in the music of the small group of Wendish people, who live not far from the city of Berlin, Germany, in the district known as the Spreewald. Although they have been for generations surrounded by Teutonic influences, their music is as full of Slavic passion, as if it came from the most remote part of Russia.

The Hungarian music has a distinct speech, which is quite its own and which can easily be recognized as an inheritance from the Magyar race. Many musical authorities classify Finland as a Scandinavian country; the Finns however, are descended from the Turanian race, the same stock as are the Hungarians, so the music of this land, as well as that of Lapland, is tinged with Magyar characteristics.

The gypsies have left their influence on the music of every land where they have sojourned. The gypsy music of Hungary and Spain, of Russia, Poland and of parts of England, reflects that curious syn-copation which is always noticed in gypsy music. In every land where the gypsy has made his home the folk music has been greatly embellished and ornamented by the gypsy musician.

ILLUSTRATIONS

- | | | |
|-------|-------------------------------------|---------------------------------|
| 24273 | Robin Adair—Gaelic Air | Mixed Quartet |
| 12006 | Marche Slave (<i>Tchaikovsky</i>) | Fiedler-Boston "Pops" Orchestra |

Gypsy Songs:

- | | | |
|-------|--|------------------------|
| 20037 | Two Guitars—Russian Gypsy Melody | Victor Salon Orchestra |
| S-13 | Hungarian Gypsy Melodies | Gypsy Orchestras |
| 24782 | { Far Above Us Flies the Heron—Hungarian Gypsy }
{ Colorful Czardas—Hungarian } | Violins, Cembalom |
| 20841 | Hejri Kati (Hungarian Czardas) | Cembalom |
| 15246 | Zigeunerweisen—Gypsy Airs (<i>Sarasate</i>) | Heifetz |

PROGRAM XVI

*ORIENTAL MUSIC

THE music of Oriental countries sounds strange to modern ears which have been trained to hear and feel certain harmonic progressions. Therefore much of the Oriental music sounds out of tune.

It is well to remember that the oldest musical science of the world is to be found in the Orient, and that the music of China, Japan, India, and the Mohammedan countries antedates by many centuries the music of Europe. In these countries music is considered of even greater importance than it is in the Occident.

Some strains of the Oriental type of music have penetrated European civilization, for much Arabian music was brought into Europe by the Crusaders. The Moors also brought their music as well as their art into Spain during their invasion of that land.

In the later schools of modern music, Oriental characteristics have been often found. These influences are most apparent in Russia. From the middle of the nineteenth century many composers of France and Austria have been definitely inspired by Oriental themes.

In the present-day American School, many themes suggestive of the Orient, especially showing the influence of Japan and China, are to be noticed.

Folk songs and dances are found everywhere among the Oriental just as among all Occidental peoples. But the art of music is always associated with ceremonies, dances, or pantomimes, and there has never been, until a recent date, any attempt at individual musical composition as a pure art form.

In Oriental countries, there are seven-tone scales and five-tone scales which are popular in China, Japan, Java, Bali and in India. There are several quite distinct five-tone scales used among these peoples. But in all these countries the tones are usually divided into many parts, and there are often as many as twenty-two steps in what is called the regular scale. It is this gradation of tone, combined with the rhythmic accent, a distinct feature of Oriental music, which makes this music sound strange to the Occidental ear.

The music of the Hindus, like that of the Chinese, is closely allied to religion. In the Rig Veda, one of the four books of Brahmanism, there are many chants and hymns, called *Brahma*. He who sang them was known as a *Brahman* therefore the whole Brahman caste grew from the original singers of the ancient *vedic hymns*.

* While a few of the principles of Oriental music have been found in the music of the European folk, it must be acknowledged that the music of China, Japan, India, and Arabia has remained untouched by Western civilization.

Sarasvati, the wife of Brahma, was the Hindu St. Cecilia. According to legend, she gave to India its greatest folk instrument, the *vina*, (also spelled *veena*) still in popular use among the people. It is constructed of a cylindrical pipe of bamboo, to either end of which is fixed a hollow gourd which amplifies the tone. Seven metal strings are stretched over nineteen wooden bridges, the scale proceeding in half-tones, the tone being produced by the plucking of the strings.

There are many types of *veena*. The *sarode* is one of the most important of these. It is carved out of a single block of wood. The *sitar* dates from the thirteenth century and is a seven-stringed instrument having eighteen frets on the fingerboard. The *tanpura* is an enlarged *sitar* having four strings. The *saranga* is carved out of a huge piece of Shishoo wood, having four main strings and numerous sympathetic strings beneath them. This instrument is played with a bow, as is the *esraj* which also possesses sympathetic strings. On the original *veena*, *sarode* and *sitar*, the strings are plucked by means of a plectrum; on the *tanpura* the fingers are used.

In addition to these stringed instruments, there is the *banshi* or Hindu flute, which is said to be the invention of the goddess Inda who surrounded herself with celestial musicians singing magic songs. The flute is associated always with religion. The oldest wind instrument known in India is the *shankha* or conch shell. It is depicted in the most ancient of the Hindu arts as an instrument which is used in war and also in religious ceremonies.

The drum is an important instrument of the Hindu, and exists in many different types. The oldest of these is the *mridunga*, which is said to have been created by Brahma himself. It is the most powerful of the Hindu drums and must be carefully tuned and kept in order. It is played with the fingers and hands. The *tabla banya* are the twin drums of India. The same musician plays both, one with each hand, usually playing a different rhythm on each drum. The *khol* is a small drum used constantly in the accompaniment of the dances of religion.

In addition to the string and wind instruments and the drums, the Hindus are fond of musical glasses. The *jala-taranga* consists of twelve porcelain bowls of different sizes filled with water. The melody is played by two small sticks beaten on the edges of the bowls while the *tabla banya* softly accompanies with its rhythmic drum beat.

Hindu scales consist of seventy-two different arrangements. Each Hindu scale is invested with certain mysterious attributes, depicting anger, fear, love, hate, etc. Some can only be used at certain hours of the day or night. Others belong to certain days of the week, month, or season.

Chinese music is of great antiquity and has been as little influenced by modern changes as have Chinese customs. Music in China is chiefly of an instrumental character, for singing as we know it, hardly exists among the Chinese. Their folk songs are a curious high nasal whine, far removed from our idea of song.

A preponderance of drums, gongs and bells is noticed in Chinese orchestras, which consist of about sixteen different types of percussion instruments, and four varieties of wind and strings.

The *cheng* (sheng) is the most popular of wind instruments, being similar in theory to the *Pan pipes* of the Greeks, from which the modern organ was evolved. The body of the *cheng* was originally a gourd into which seventeen bamboo tubes of five different lengths were fitted. A small brass tongue or reed vibrated inside each tube, and there were holes in the tube to be stopped by the fingers. The *cheng* player plays his instrument by sucking his breath.

Other wind instruments are the *yo*, played from the top, and the *tsche*, played like our flute, having holes on the sides. The *Chinese bagpipes* are of great interest.

There are but few brass instruments. These include some queerly shaped trumpets used chiefly for martial purposes.

The most popular Chinese stringed instrument is the *kin* (*ching*) which is a long, slightly curved board, having seven silk strings which are plucked to produce a tremolo. This is a very ancient instrument and in the early days only the sages were allowed to play it. Six *kins* are found in the Confucian ritual. They play the notes of the Confucius hymn with various embellishments according to the skill of the performers.

The *che* (*se*) is an elaborate type of zither, having twenty-five strings. Like the ancient Greek *magadis*, the *che* is played in octaves. Four of these instruments are always used in ritual music, and they are very popular also with the folk. The *che* is usually accompanied by the *po-fan*, or small drum.

The *pipa*, sometimes called the *balloon guitar*, has four strings tuned to C, F, G, C. It is generally used in folk music.

The earliest Chinese scales date back to 1500 B.C. and have only five tones. A seven-tone scale is in use besides the entire system of half- and quarter-tones.

Music was ever of supreme importance to the Chinese. They believed it to be a gift of the Gods. Confucius taught that one can tell from the music of a land, whether "the people are well governed or of good morals." An Academy of Music was founded by Kang-Hi in 1680 A. D.

Although the Japanese have adopted many Occidental theories regarding music, they, like the Chinese, connect the art with their religion. They have, however, a much more distinctive type of folk song and many of their instruments are used as accompaniment for these songs. They possess the same Buddhistic disregard for euphony as do the Chinese. That their music came from the same original source as that of China is proven by the Japanese adaptations of the *cheng* and *kin*. Their bells, gongs and flutes also resemble those found in China.

The most popular Japanese instrument is the *samisen*, a small guitar much favored by the Geisha dancers. This is said to have been developed from the *kin*. The Japanese *che* is called the *koto*. This is a pleasant-toned zither having thirteen strings, which are plucked by ivory plectrums attached to the player's fingers. Other popular Japanese instruments of the lute type are the *tzazimi* and the *biva* (or *buva*).

The Japanese flutes are usually of bamboo and are called *shakuhachi*; they are often accompanied by the *samisen*. The Japanese are fond of descriptive music; almost all their songs have definite descriptive titles, while the accompaniment is imitative in effect. In some of their geisha dances, sounds like the mewing of a cat are to be noticed. The social position of the Japanese musician is not especially respected, his status being just above that of the lowest class.

Of all the music of the Orient, that which sounds the most familiar to our ears is the music of Arabia. This is due to the fact that many of the Arabian airs were brought into Europe by the Crusaders.

Arabian music has also spread to every Mohammedan country, so that we find today many old Arabian airs in Egypt, Turkey, Algiers and Morocco. We generally classify all this music *Oriental* although we find that most of these Oriental themes are of pure Arabian origin. From this ancient land Europe obtained her first musical instruments, for the Mediæval lute, which was the ancestor of the guitar, mandolin, balalaika and bânjo, is descended from the Arabian *oud*, or *laouto*, and was brought into Europe by the returning Crusaders. They also brought home with them the *rehab* or *rebec*, which antiquarians believe was the true ancestor of the modern violin.

The music of Persia, Armenia and Arabia has been blended since the eighth century. At that time appeared the earliest books on the science of music.

In the harems of the grandees, dances accompanied by musical instruments ranged from the languorous, sensuous melodies played by

the pipes and *rehab*, to the brilliantly rapid accented airs accompanied by the *castanets*, *tambourines* and *tambour*.

Many of the Oriental melodies are taken from the Mohammedan ritual and bear a certain resemblance to the music of the Hebrews.

ILLUSTRATIONS

Hindu:

M-382 Hindu Music

Shan-Kar and Dancers

24548 Ragas—Selections from India—Traditional ancient modes. Played by Sitar
(flute) Tabla (drum) Banya (small drum) *Labiri*

Chinese:

24549 (1) Pipa solo (2) Cheng solo

Chinese Orchestra

An excellent representation of the old Chinese instruments and very old Chinese airs.

Arabian:

V-25005 Ya L'Tif Ellotf

Issirene El-Âafrite

7260 Japanese Nocturne (*Eichheim*)

Stokowski-Philadelphia Orchestra

An interesting use by an American of an old Japanese theme.

PROGRAM XVII

THE BALKAN STATES

WITH the exception of Roumania, which was originally an ancient Roman colony, the people of the Balkan States are of the Slavic race. Therefore it is but natural that much of their music is similar in character.

All the songs of these people resemble those of Russia in scale relationship and tonality, but the melodies are more sustained and flowing. The influence of Arabian music is also noticeable in many of their airs which have a decided Oriental character.

A distinctive type is the drinking song of the Serbs. These drinking songs are grave and solemn, almost devotional in character and are quite unlike the gay and joyous drinking songs found among other nations.

The Bulgarian songs are very irregular in rhythm and often are short and fragmentary. The Bulgarian people have always shown a love amounting to real reverence for their folk-lore, therefore many of their songs are of great antiquity.

Among all Slavic people there is a feeling that the sexes should mingle as little as possible in the folk dances. While dancing, the men and women only join hands to emphasize some dramatic moment. They never dance in couples; they make promenades, they march or gallop,

sometimes they even leap and bound, but the bodies of the dancers rarely touch each other.

The most picturesque of the dances of the Southern Slavs are the *romanika* and the *kolo*, both circle dances performed to skipping steps, while the dancers sing rather melancholy airs. Occasionally two solo dancers perform in the center of a circle of dancers who sing the accompanying music. The national instrument of the Serbs and Croatians is the *tamburica** a type of mandolin which is a descendant of the ancient lute.

The Roumanian people are not of Slavic origin as are their neighbors. They come from the Latin stock and Roumania is known as one of the *Romance* countries. Therefore their language and customs, as well as much of their folk music, can be traced back to the same sources as that of Italy and France.

However, the Roumanian folk have naturally assimilated much from their Slavonic neighbors and the influence of the gypsy musicians is also to be found in many of their folk songs and dances.

The folk songs of Roumania are classified as *doinas* (meaning lament), this being the generic term given love songs, pastoral songs and patriotic war songs. The *doinas* are usually in the minor and are embellished with many turns and trills, which are noticeable in the flute refrains, but they are always melodious and generally sentimental.

Though the prevailing tendency of Roumanian music is melancholy, many of the dance tunes are gay and fiery. The rhythms are strange and unusual, their peculiar harmonic intervals reflecting the influence of the *Laotonari*, or gypsy *tamburitza* players, who furnish the music for weddings, christenings and funerals. The Roumanian people rarely sing or play on instruments, but depend entirely on the *Laotonari*, who never sing in harmony. Sometimes the chief singer plays the melody on a *cobza* or Roumanian flute.

The national dance is the *hora*, which is in the rondo form. It is first accompanied by the bagpipes, then by *tamburitza* players and the *Laotonari*, or gypsy musicians, join in with them. Beginning slowly, the *hora* becomes more and more impassioned, yet never entirely loses the languorous quality of the opening theme. The *sarba* (or *sirba*) is a dance in quicker tempo than the *hora*. It is usually in the major while the *hora* is generally in the minor. A *sarba* often follows the singing of a *doina*.

These dances are for the group; the best known Roumanian folk dances for two people, are the *ardeleanca* (from the district of Ardeal), a slow dance; and the *hatagana* of much more lively character.

* Pronounced in English *tamburitza*.

ILLUSTRATIONS

Serbian Croatian:

24783 Kolo—Circle Dance

24785 Serbian Dance—The Village (*Slavensky*)

S-20 Roumanian Melodies

V-3099 Kolos (Serbian-Arabian)

*Roumanian:*V-3069 { Zikino—Kolo }
 { Sremsko—Kolo }V-3076 { Moj je lola trgovac }
 { Selo moje ubavo }18201 Roumanian Rhapsody No. 1 in A Major (*Enesco*) Ormandy-Phil. Orch.18202 Roumanian Rhapsody No. 2, in D Major, Op. 11
Kindler-National Symphony Orchestra*Flute and 7 Tambouricas**Victor Orchestra**Roumanian Gypsy Orchestra**Yugoslavian Orchestra**Accordion and Clarinet**Sextette with Bagpipes*

PROGRAM XVIII

GREECE

BEYOND any question much of the folk music sung and danced in Greece today is of very great antiquity, some of it coming down from the days when the greatest glory of the world was found in Greece.

It is natural too that much of this music still shows the influence of the Orient reflecting those years when Greece was under the domination of Turkey. To the war for Greek Independence, 1821, the Greeks owe their great mass of popular ballads, the melodies of which are in the Turkish style. They are known as *Kleftika*, because they tell stories about the *kleftis*, or mountaineer bandits of Turkish times.

Up until recent years the bards or minstrels wandered throughout Greece singing the old epic poems in praise of the past glories of their country. They accompanied themselves on rude hand harps or lyres, which were quite similar to those used in olden days.

The Greeks have always had a gift for improvisation, and on many of their festival occasions it is a favorite pastime of the folk to sing original verses set to traditional airs.

A very old custom occurs each spring when the boys of the villages greet the returning swallows by singing a traditional old song, said by some authorities to be one which was used in a similar way by the youths of ancient days.

The Greeks have *Serenades* for evening and *Aubades* for morning. Each province, as well as island in the Greek archipelago, has its own especial songs. Many of these are ballads telling of historic deeds of the past, especially incidents in the long struggle against the Turks and in the war for Greek independence.

Most of the oldest folk music is found in the obscure villages of the Greek mountains. It is very doubtful whether this has ever been written down. It has been sung by father to son through many generations. Many of these old airs are still founded on the peculiar scale formations which were used in bygone days. Some of them, in fact, are based on the oldest form of the four tone or *tetrachord* scale,* thus their melody is most restricted. The Greek shepherds use a very curious old *bagpipe* which is said to be the most primitive European type of this old instrument now in existence.

Greek music has also been greatly influenced by the ancient Byzantine forms used in the ritual of the Orthodox Greek Church. It should be remembered that this church traces its origin to Constantine, the first Christian Emperor of the Romans, and that the centre of this church has always been Istanbul (Constantinople), the ancient Byzantium. As in Russia, large choirs, usually unaccompanied, are employed in the Greek church service.

A favorite instrument of the Greek folk is the *flute* or *pipe*, which is similar to our *oboe* or *English horn*, and is played by being blown at the end. In some pastoral songs after each verse a curious refrain is played by this *flute* as though the singer were engaging in a few dance steps by way of interlude. The *lute*, or *laouto* and its descendants, the *mandolin* and *mandola*, and the *santouri*, an adaptation of the Arabian *kanoon*, or *zither* struck with wire hammers, are also in general use.

The Greek native dances are of two kinds: those danced in circle formation as the *sirtos*, *tsamikos*, *kalamatianos*, *hesápiko* and *trata*, and those danced by two persons in Turkish style, as the *zebekiko* and *karsilhama*.

The use of the five-four rhythm is a very noticeable feature of many of these old dance tunes. In the cities of Greece, the folk songs of the people are not of particular distinction, being in fact quite similar to those of Italy. In Athens, the metropolis, a modern school of music has developed, which while first influenced by Vienna, Paris and Naples, is now developing along nationalistic lines.

ILLUSTRATIONS

24783	{ Kalamatianos—Greek Dance from Kalamata Roumaniko Hasapiko—Greek Roumanian }	Instrumental Trio
S-787	{ Hora—Hasapiko Barbounaki—Sirtos }	Gadonis

* See Program II, Part II.

S-475 { Rebetiko }
 { Zeibekiko }

Stellakis

PROGRAM XIX

ITALY

As Italy has had a great school of music since the sixteenth century, it is natural that much of Italian folk music has been assimilated by her composers and it is also natural, in this land, where folk song and opera have been so closely identified, that much of the music sung today by the folk of Italy consists of the most popular tunes from great Italian operas.

From the beginning of the opera in Venice, a special gallery in the opera-houses has always been reserved for the Venetian gondoliers, who have free admission so that they may learn to know the great operatic airs. Today the visitor to a *festa* on the grand canal in Venice might easily fancy he was at an out-door operatic festival. Italian folk music is a living example of the truth of the statement uttered by Theodore Thomas that "popular music is familiar music."

Song has ever been the natural expression of the Italian lover and there are many impassioned love songs found in the folk music collections from Italy. Like all Latin peoples, the Italians are passionate. They are fond of gaiety and excitement. This is reflected in many of their dances, as well as their folk songs.

There is considerable difference in the music of northern Italy from that of the south as well as a difference in the songs of the seaports of Venice and Naples from those of the mountain towns. The songs of some of the peasants are tragic with sorrow, and their dances are intensely dramatic.

There are many and varied types of legendary folk songs to be found in Italy, for each district has its own musical expression.

The harmonic structure of most Italian songs is very simple; for the singers are usually accompanied by the guitar or mandolin, therefore only fundamental harmonies are employed. It is natural that the voice part should always predominate, for the Italians are primarily singers, and many vocal embellishments have been added to the old time melodies.

The legendary folk songs of the Abruzzi mountains are considered very unusual. They are of a more poetic character than are the Neapolitan and Sicilian songs, which are fiery and impassioned. The island of Sicily was at one time overrun by Saracens; this Arabian influence is still to be found in much of the music, which has a decided Oriental character.

The songs of Piedmont, Lombardy and Tuscany, northern provinces, are probably the oldest folk songs in the world, and are very beautiful. The Venetian songs are of extreme simplicity and of rare grace. Many of them suggest the airs of Mozart, who doubtless was greatly influenced by them. In fact, many of the greatest composers have been impressed and inspired by the folk music of Italy. In the vineyards of Tuscany, of which the city of Florence is the capital, there developed a form of vocal refrains, in which one singer answers another. The Italians call these songs *stornelli*.

In addition to their many lovely old legendary songs and dances, the Italians have more composed folk songs than have any other people. For many years, at the annual festival at Piedigrotta, near Naples, it has been the custom for the popular singers to stand on carts and sing the songs that have been composed during that year. No prize is given,



ITALIAN TARANTELLA

but the folk join in the singing, and before the fair is over, that song which is most generally sung is declared to be the "song of the year." In this manner many Neapolitan songs are constantly added to the folk music of Italy. Some of these songs are commonplace, often they are vulgar, but they are always melodious. They are a natural outburst of the feelings of the people, and as such must be classified with folk music.

The dances of the Italian folk are of a rapid, temperamental char-

acter. The most typical national dance is the *tarantella*, which although native to Taranto in Apulia (from which it takes its name) is now danced by the peasants all over the country. Although no longer danced as a panacea for the bite of the tarantula spider, the *tarantella* is still a dramatic and tragic dance which is acted out in a series of figures.

The peasants of Sicily have a country dance called the *siciliana*, which has a smooth flowing movement, very similar to a *pastorale*. This was very popular in the days of Händel and Bach. An old Italian dance of Padua much used by classic composers was the *pavan*, which was always followed by the *romanesca* (or *saltarello*) a rapid, gay dance with ever increasing tempo.

The *furlana* was the rapid dance of the Venetian nobility of the 17th Century and it is still popular among the folk.

The Italian folk of today show a marked preference for the more modern forms of polka, waltz and mazurka and use for accompaniment the accordion, sometimes with mandolin, guitar and clarinet.

Italy has always led the world in all forms of art, yet each of her cities is distinct in its method of expression. The greatest individuality was found in the city of Florence, where the free mode of government is reflected in the individual expression found in all forms of art. In the search for a reconstructed Greek drama a group of Florentine noblemen gave to the world the first music drama (See Program VI, Part II, and Program II, Part IV). In Rome the dignity of the Church has always been felt in all branches of art; thus much Roman folk music reflects a type of religious feeling. From Naples and



THE TARANTELLA—NEAPOLITAN DANCE

Venice came the songs of the sea and music showing the more simple life of the folk. The Venetian school was the first to make use of stringed instruments, and in Venetian painting many representations of the instruments used by the folk are to be found.

The various kingdoms of Italy were united under one flag in 1871

by the bravery of the great Garibaldi, general for King Victor Emmanuel.

ILLUSTRATIONS

V-122	Medley of Italian Airs—Accordion	<i>Pietro</i>
2024	Tarantella Napoletana (<i>Rossini</i>)	<i>Dickson</i>
1678	'O sole mio—My Sunshine }	
1317	'A Vucchella (Neapolitan) }	<i>Caruso</i>
1134	Maria, Mari (<i>di Capua</i>)—Neapolitan Folk Song	<i>Gigli</i>
15348	Santa Lucia—Neapolitan Folk Song	<i>Gigli</i>

PROGRAM XX

SPAIN—PORTUGAL

THE modern school of music in Spain and Portugal is of recent origin, yet in both of these countries there are innumerable musicians, who, although uneducated in the science of their art, still sing and play the folk music of past generations. Spanish literature is rich in romance and poetry; the history of Spain tells of the intercourse of the Spaniards with the Moors and other Oriental peoples, as well as of the later exchange of thought with their European neighbors.* All branches of art in Spain reflect the Moorish influence, but it is most noticeable in Spanish architecture. The famous Alhambra, which is Spain's greatest monument, shows unmistakably the influence of the Moors.



COURT OF THE LIONS, ALHAMBRA. (NOTE THE MOORISH INFLUENCE IN THE ARCHITECTURE)

It is through the gateway of Spain that much of the Oriental art, poetry, and music, which was the inspiration of the *Troubadours*,

* One has but to recall the legends of the Holy Grail, which tell us that Montsalvat was located in the Pyrenees, on the peak now occupied by the monastery of Montserrat.

entered Europe.* Music flourished all over Europe during the twelfth and thirteenth centuries and many schools were established in Spain at this time. This influence is noted in the many composers of the Spanish Madrigal School, which reached its culmination in the sixteenth century with the great

Morales, Milan, Mudarra and Victoria. (See page 117.)

The Spanish folk songs are of rare beauty. Most of them date back to very early days. Some reflect the influence of the Moors; some follow the gay rhythms of the gypsies; but all are unusual and of rare charm.

Each political and geographical section of Spain has retained its own individuality in legend, art and music. The Castilian folk songs are gay and sparkling, while the Catalanian airs are sombre and intense. The dance-songs come chiefly from Galicia, and are descendants of ancient Castilian days. The rule of the Moors in Galicia was too brief to leave a deep impression on either the art or the music, so the Galician airs are truly Spanish in character.



AN ANDALUSIAN DANCE

The songs of Andalusia are the most beautiful of all Spanish folk music. The Oriental influence is strongly felt in these songs, not only in the profusion of ornamentation surrounding the melodies, but in the use of ancient modes, in the rapid and ever-changing rhythms, and in the deeply sensuous and passionate melodies.

In Catalonia and the adjoining provinces, the *Provençal* language has always been the speech of the people. It is natural therefore that their old songs are very similar in melody and rhythm to those found in Southern France. The influence of the old *Provençal Troubadours* seems still to linger in many of these lovely old airs.

One of the most characteristic forms of Spanish folk song is the *alborada*, or morning serenade originally sung by the Troubadours to

* The Troubadours also brought back many instruments from the Far East.

their fair ladies. This form was also popular in France where it is known as the *aubade*, and it is also found in certain parts of Italy.*

Almost all of the Spanish folk songs are based upon dance rhythms, and probably no other country has retained in such a pure form the old dance songs of her people.

In Aragon, the most popular dance is the *jota*,† which is said to have originated there, although it is claimed also by the inhabitants of Navarre, of Valencia and of Andalusia. It is a ceremonial dance, performed on Christmas eve, as well as on other days sacred to the Virgin. The Andalusian *jota* is more mysterious and romantic, while that of Valencia is graceful and much less passionate than is the *jota* of Aragon.

One of the most typical Spanish dances is the *fandango* which is the most vigorous dance of Spain. It reflects the influence of the Moors in its seductive, passionate movement and its strangely fascinating rhythms.

A more dignified, yet extremely graceful, dance is the *bolero*, which is often used for theatrical and exhibition purposes. The *bolero* as danced in Seville, becomes more spirited and is known as the *seguidilla*. This is the most popular country dance of Spain. It is always sung by the dancers, who use castanets to accent the rhythms.

Other dances of Spain are: the *jaleo*, a wild and animated dance; the *garrotin*, a pantomime; the *farruca*, which is similar to the Hungarian czárdas, and shows the influence of the gypsy musicians; the *buleria*, a gypsy dance song from Cadiz; the rapid *cachuca*, a solo dance; and the *zoronga* with its rapid forward and backward movements.

The favorite Spanish folk instruments are the guitar and the mandolin, but the dancers always use the castanets, and frequently the tambourine, to accent the rhythm.

The folk music of Portugal is very similar to that of her more dominating neighbor. Many of the dance songs of both lands are almost identical.

As the people of Portugal are more pensive and tranquil than the fiery, excitable Spaniards, there are to be noticed in their folk songs a repose and a subdued melancholy not often found in those of Spain. There are more work-songs found in the Portuguese collections, and naturally more typical sailor songs than are found in Spain.

There is less elaboration of the themes in Portuguese songs, for the Moorish influence is not as strongly felt there as in Spain. Many beautiful and original Christmas carols are of Portuguese origin.

* A remarkable poetic example of the morning song or *alborada* is "Hark! Hark! the Lark," from Shakespeare's *Cymbeline*.

† Pronounced hoh-'tah.

The national dance is the *fado*, which is generally found among the lowest classes of city dwellers. It is a very old dance and the dancers always sing the air, accompanied by the guitar, which among the Portuguese folk is popularly called *viola*.* There are many varieties of this dance but all are in the same rhythm and form.

Another typical folk expression is the *modinha*, which is the composed folk song of the people. These songs, or romances, have been popular in that country since the early eighteenth century. They are a mixture of the old French romances and the couplets of modern vaudeville. They are usually written for one or two voices and for piano, or, more rarely, guitar accompaniment.

Both the *fado* and the *modinha* are found in Maderia, the Azores, and Brazil, lands which were colonized by the Portuguese. The Brazilian forms are however more crude, the words bordering sometimes on the vulgar, although they are always expressive and gay.

ILLUSTRATIONS

Spain:

1751	A la Luz de la Luna (By the Light of the Moon)	<i>Schipa-de Gogorza</i>
1141	La Paloma (The Dove) (<i>Yradier</i>)	<i>de Gogorza</i>
1182	{ Granadiñas (Farewell, My Granada) (<i>Calleja-Barrera</i>) Princesita (Little Princess) (<i>Palomero-Padilla</i>) }	<i>Schipa</i>
1504	Jota (<i>de Falla</i>)	<i>Kreisler</i>
1440	Clavelitos (<i>Valverde</i>)	<i>Galli-Curci</i>
1581	{ Seguidillas (<i>Albeniz</i>) Malagueña (<i>Albeniz</i>) }	<i>Cortot</i>
6601	Granada—Song of Andalusia (<i>Palacios</i>)	<i>Schipa</i>
11827	{ Capriccio Espagnole (Spanish Caprice)—(1) Alborada; (2) Variations on a Spanish Theme; (3) Alborada; (4) Scene and Gypsy Song; (5) Fandango	<i>Fiedler-Boston "Pops" Orchestra</i>
11828	{ from the Asturias (<i>Rimsky-Korsakov</i>)	

Although this work is by a Russian composer it is based on Spanish folk songs.

PROGRAM XXI

SPANISH MUSIC IN THE NEW WORLD

THE influence of Spanish folk music is easily recognized in many of the Spanish countries of South America. Old Spanish dance-tunes have been found in Cuba, Mexico and Lower California, which are said to be older and purer in form than any folk music now found in Spain. From the far away Philippines comes a curious combination of Spanish rhythms with the strange harmonies of the Orient, making the Philippine music of a distinct type, quite different from that of any other Oriental land.

* The *viola* is the name given to the small guitar. The *violão*, like the old time *chitarra*, is the name given to large guitars.

From her Creole natives in Cuba, Spain acquired one of her most unusual dance expressions. This dance is the *habanera*, which takes its name from the capital city of Cuba, where it is said to have first taken form.

Along the American border of the Rio Grande, and in certain portions of California, the influence of Spain is found in the music of the people, quite as much as in the unusual architecture which the Spaniards left behind them.

Among certain tribes of American Indians, notably the Navajos and Pueblos, Spanish rhythms and typical, melodic intervals are to be noted.

While one recognizes a common Spanish ancestry in Spanish-American colonial music, there are also distinctive features in the music of each country of South America which should be carefully noted. The music of Peru, for instance, has preserved the melodies and rhythms of the vanquished Incas. Many of the song melodies and dance-rhythms were a part of the Inca ceremonies in their worship of the Sun-God. The several types of modern Peruvian music include the *huayno*, the *triste*, the *yaravi*, the *tondero*, and the *marinero*.

The most popular native music-forms in Chile are the *cueca* and *zamacueca*, both of which are also popular in the neighboring countries of Peru and Bolivia.

Venezuela has a song-type called *tondero*, as well as a native dance-song of rapid tempo, the *joropo*. Colombia has two distinctive forms for both the song and dance, the *bambuco* and the *pasillo*. Argentina has presented one of the most popular song and dance types of Latin America, the *tango*, which has become very popular in Europe as well as in North America. Argentina and Uruguay also share other styles of songs, including *milongas*, *vidalitas*, *cielitos*, *gatos*, *pericons*, *estilos*, *zambas* and *tristes*.

Besides the *habanera*, Cuba has originated many song forms of Creole-negro origin, including the *son*, *rumba*, *capricho*, *bolero*, *punto* and *guaracha*. The most popular dance on the island is the *danzón*. This is not to be confused with the *danza*, another dance-song form with *habanera* rhythm, said to have been introduced, or developed by Irish pioneers in Latin America, and very popular in many Central and South American countries. Then, there is the *paso-doble* or quick step, equally popular in Spain and Spanish America; this is played in the grand procession, as the toreadors enter the arena and is continued throughout the bull-fights.

Mexico with its large Indian and mixed population, possesses many of the most beautiful Spanish-American folk songs. Mexico also takes pride in a number of native dances, the most lively of which is prob-

ably the *jarabe*, a spirited dance in 2/4 time similar to the Spanish *zapateado*. There is also a native form of *danzón*, and numerous *danzas* in Mexico. The folk songs include *cancións*, *sons*, and *corridos*. In Guatemala, Mexico's neighbor on the South, the *marimba* has been developed as a concert and orchestra instrument.

ILLUSTRATIONS

Argentina:

27281 Vidalita

Tenor, Baritone Duet

Ecuador:

27280 Santo San Juanito

Elsie Houston

Peru:

32571 Inca Serenade

Inca Group

27280 From Yon Mountain Verdant

Elsie Houston

Brazil:

M-798 Brazilian Songs

Foi N'uma Noite Calmosa (No. 5 Modinha Carioca) (Col. Gallet)—
Bahia (Moreyra-Travares)—Dansa De Caboclo—Benedicto Pretinho—
Bia-Ta-Ta (Folk Songs)—Berimbau (Ovalle, Op. 4)—Tres Potos De
Santo (Chario, Aruanda, Estrella do Mar) (Ovalle, Op. 10)—Tayêras
—Bambalelê

M-773 Festival of Brazilian Music (Villa-Lobos) Marx-Brazilian Festival Orch.
Bachianas Brasileiras No. 1, for 8 Schola Cantorum-Elsie Houston
Celli; Nonetto (for Chamber Orch. and Cho.); Canção do Carreiro;
Quatuor; Canção de Sandade (*a capella*)

11212, 11213 Brazilian Quartet, No. 5 (Villa-Lobos) Carioca String Quartet
Chile:

6601 Ay, Ay, Ay! (Pérez Freire)

Schipa

27281 Flowing River (Rio, Rio!)

Mixed Quartet

Cuba:

1751 Los Rumberos (The Rumba Dancers)

Schipa-de Gogorza

27281 Cuba (*de Fuentes*)

Tenor, Baritone Duet

Mexico:

68730 Medley of Mexican National Airs

Orquestra Internacional

1141 La Golondrina (The Swallow) (*Seradell*)

de Gogorza

1141 La Paloma (The Dove) (*Yradier*)

de Gogorza

27281 { Que Léjos Estoy }
{ Uy! Tara La La }

Tenor, Baritone Duet

1195 { Cielito Lindo (Beautiful Heaven)—Waltz }
{ Carmela (*Hague-Ross*) California }

Giannini

4040 { Estrellita (*Ponce*) }
{ Serenata Mexicana (*Ponce*) }

Koschetz

20384 { Cielito Lindo—Waltz }
{ Mexican Dances, Nos. 1 and 2 }

Mexican Tipica Orchestra

M-546 El Salón México (*Copland*)

Koussevitzky-Boston Symphony Orch.

12337, 12338 Sinfonia India (*Chávez*)

Chávez-Sym. Orch. of Mexico

PROGRAM XXII

FRANCE

THE folk music of France is more definitely conscious art than that of any other land. In no other country is formal melodic beauty carried to such perfection.

Many of the French folk songs belong to the period of the Jongleurs and Troubadours (from the year 1100), (Program IV, Part II). However, the Celt who inhabited early Gaul possessed a definite musical science. In 440, Salvian, the historian, records that a characteristic of



From Painting by Moreau

OLD FRENCH MINUET

his countrymen was "the habit of drowning care and sorrow in song."* In the old Gallic law, among the articles listed for exemption from seizure by creditors were all musical instruments.

With the coming of Christianity, the influence of the chant is to be noted. Later, the Teutons added a martial note when their armies inhabited parts of Gaul. Charlemagne ordered that the Gregorian chants should be taught in all the schools of his empire. From his time until

* The modern Celts also show this same peculiarity

the present day France has ever occupied an important position in the world of music.*

The influence of the instruments and the music of the Far East, brought into France by the Crusaders, left a definite impression on French folk music. In the fair land of Provence, this spirit of romance and poetry colors all the folk songs of this region. Although as a general rule they are joyous, a tinge of melancholy is often noticed in these simple airs. The most popular forms found in Provence are the *pastourelle*, *aubade*, *serenade* and *romance*. When the Papal See was removed to France, Avignon in Provence was chosen as the home for the Pope, and the science of music as known in the church left its influence also.

France possessed a remarkable early contrapuntal school (see Program V, Part II).



ROUGET DE LISLE'S FIRST SINGING OF THE MARSEILLAISE

The singing games of the French children are reflected in the dances, which have always been so popular in France. These simple dances of the common people were soon copied by the nobility, and were later chiefly associated with court life. Later they were introduced into the opera and became the ballet of the seventeenth century. (See page

* Recall that with the founding of the Sorbonne, a chair of music was considered of equal rank with that of the other sciences.

262.) The ballet has ever since remained one of the most popular forms in France.

In the brilliant court life preceding the Revolution, music played an important part. The most popular songs of this period were imitations of the simple airs of the people, and are known as *bergerettes* or *pastorales*. At the time of the Revolution many songs of a national character came into being, among them the great *Marseillaise*, which is regarded as the most inspiring of all patriotic songs.

In the French provinces on the German border the songs resemble closely those of Teuton expression, while in the folk music of Southern France a striking similarity to the folk songs and dances of Spain is noticed. In Brittany the purest form of the old French folk song is now to be found, and the singing of rounds is still popular.

It is said that the best versions of the old French songs are to be found in French Canada. Many old French folk songs are also found in Louisiana and in other French settlements of America.

ILLUSTRATIONS

- | | | | |
|-------|---|--|----------------------------------|
| 26548 | { | Bonjour, Belle Rosine! Au clair de la lune; Alouette; La Marseillaise (de Lisle); Mon père m'a donné un mari! | } Olga Averino |
| 26549 | { | Un flambeau, Jeanette; Plantons la vigne; Berceuse d'Auvergne; Savez-vous planter les choux?; Chantons, je vous en prie; Cadet Rousselle | |
| 26550 | { | Alphabet Song; Jean Wagonas; Frère Jacques; Le petit navire; Si le Roi m'avait donné | |
| 22053 | { | Marche Lorraine (arr. Ganne) | } Republican Guard Band of Paris |
| | { | The Marseillaise (de Lisle) | |
| 21456 | { | Régiment du Sambre et Meuse (Planquette) | } Republican Guard Band of Paris |
| | { | Le Père de la Victoire (The Father of Victory) (arr. Ganne) | |
| 20169 | | Amaryllis—Old French Rondo | Victor Concert Orchestra |
| 7124 | | Prelude—March of Three Kings—L'Arlésienne (Bizet) | Stokowski-Philadelphia Orchestra |
| 13000 | | Farandole—L'Arlésienne, Suite No. 2 (Bizet) | Fiedler-Boston "Pops" Orchestra |

PROGRAM XXIII

THE FOLK MUSIC OF HOLLAND AND BELGIUM

HISTORIANS have generally classified Holland and Belgium together under the title of the Netherlands. The population of these lands is partly Teutonic (Dutch and Flemish) and partly French (Walloons);

therefore Flemish or low German and French, as well as Dutch, are the languages spoken there.

It is natural that much of this music is quite similar to that found in France and Germany. As the Netherland School was the greatest contrapuntal school of music in the 15th and 16th centuries, it will easily be understood why much of the folk music of these countries is in the strictest formal expression. (Program V, Part II.)

There exist today in many parts of Belgium some exquisite folk songs, as polished and perfect as those of France. The mediæval *Trovère* was as much at home in Belgium as in Northern France and his old songs are still found there. Some of these folk tunes are dialogue songs, some satirical songs, some peasant shepherd songs, but all are reminiscent of similar folk expressions of France.

There are too some unusually beautiful carols to be found in Flanders.

The Dutch were greatly influenced in all their arts by the Germans and the English. They still sing the Psalms and old Hymn tunes of the Early Reformed Church.

The Dutch have many songs of the sea and are partial to sailor songs and dances; the hornpipe, which they call *matellaise*, being a universal favorite.

The most celebrated Dutch dance is the *Egg Dance* which was danced with eggs beneath the dancer's feet. It was used chiefly for exhibition purposes.

The Dutch had many beautiful and gay dances in bygone days. Practically every great painter of the Netherlands who has depicted in his works the life of the people has given us pictures of the folk dancing and singing. The players on musical instruments as portrayed by the Dutch painters are of great interest also.

ILLUSTRATIONS

35770	Prayer of Thanksgiving—Wilt heden nu treden	<i>Associated Glee Clubs</i>
20304	La Brabançonne—National Air of Belgium	<i>Pryor's Band</i>
2012	Two Old Netherland Dances	<i>Trapp Family Choir</i>
18071	Two Sixteenth Century Dutch Tunes	<i>Kindler-Nat'l Sym. Orch.</i>
	Oh, Times of Stress; See How Strong	

PROGRAM XXIV

GERMANY—AUSTRIA—SWITZERLAND

FROM the earliest times there has always been a great interest in good music among German-speaking people.

Tacitus speaks of the Teuton army advancing to "the sound of

battle hymns." The reforms of Charlemagne, in the church methods of employing the chants, doubtless restricted a free expression for a period. Yet, even at this time, every folk gathering was made festive by song and dance. With the establishment of the individual courts of the nobles, bands of musicians were always retained to furnish entertainment and dancing for the guests.

The mediæval legends were sung by the Minnesingers and Meistersingers (Program IV, Part II), while the folk dances were kept alive through the efforts of the town pipers. These dances were first arranged by musicians in the early seventeenth century and under the name *partita* in Germany, and *suite* in France, they reached the culmination of development at the time of Johann Sebastian Bach in the eighteenth century. (See Program XXIV, Part III.)



A PEASANT DANCE IN UPPER BAVARIA

The folk songs and dances of Germany have gradually been assimilated with the musical forms of the great composers. In parts of the country, old folk songs which represent all phases of nationality have become, as it were, polished by contact with the later great art forms. Many of the student songs were brought into the Church at the time of Luther, and although some of them were originally drinking songs of the German students, the airs were set to religious words and are still sung in reformed churches throughout the world.

Included in the list of German patriotic songs is the great hymn of Martin Luther, *A Mighty Fortress is Our God*. This was the battle hymn of the Lutherans, and was sung by the armies of Gustavus Adolphus during the Thirty Years' War. It has since remained a favorite hymn. The national hymn of Austria, *God Save Franz*,* is by Haydn, and is in character a German folk song.

One strong point to be noticed in the German folk songs is that the

* This is the tune to which the German song *Deutschland Über Alles* is sung.

words and music are always inseparable in character; the drinking songs and student airs abound with jollity and good-fellowship; while the love songs reflect a true depth of emotion. Many of Germany's legendary stories of the Rhine, as well as the folklore of the Black Forest, are reflected in her folk songs.

The cultivation of singing societies, and *saengerfest*, in which various singing clubs compete for prizes, has long been an institution amongst German-speaking people.

The Germans have also always been fond of dancing. Their most characteristic dance is the *ländler*, a country dance in 3-4 meter which is said to have been the precursor of the *waltz*. The *waltz* comes from the Enns valley in lower Austria. Viennese composers have written the best waltzes.

The folk songs of Switzerland are the songs of her neighbors. In the South her songs are Italian, in the West they are French, and in the North, German. The only really distinctive Swiss music is the *Ranz des Vaches* or *Kuhreigen*, a dance song which is based on the call of the cow herds. Yodel calls are found in all mountainous countries and naturally they are an important feature of Swiss music. The *alphorn*, similar to the Norwegian *lur*, is the favorite instrument of the Swiss herdsmen.



Durer

THE TOWN PIPER WITH DUDELSACK

ILLUSTRATIONS

M-586 Folk Songs of Central Europe

Trapp Family Choir

- | | | |
|------|--|-------------------|
| 1746 | { Du, Du liegst Mir im Herzen (You Live in My Heart)
—Folk Song (arr. Berger)
Ach, wie ist's möglich dann (How Can I Leave Thee)
(Treue Liebe)—German Folk Song | Lashanska-Reimers |
| 1891 | Liebesfreud (Love's Joy)—Old Vienna Waltz (arr. Kreisler) | Kreisler |
| 1950 | Liebesleid (Love's Sorrow) (arr. Kreisler) | Kreisler |
| 7075 | Die Lorelei (The Loreley) (Liszt) | Onegin |

- V-129 { s'Berner Oberland (The Berne Highlands)—Swiss Yodel } *Mozar Brothers*
 { Rigilied (Song of the Mountain Rigi)—Swiss Yodel }
 24782 Alpentanz—Ländler *Marchetti Alpine Trio*
- V-127 { Ach du lieber Augustin—Ländler } *International Novelty Aurtete*
 { Schnitzelbank—Polka }
 6634 Emperor Quartet (*Haydn*)—Patriotic Air of Germany and Austria
Elman String Quartet
- 20448 { Come, Let Us Be Joyful } *Victor Orchestra*
 { Broom Dance (2) Bummel Schottische—Folk Dances }
 1961 In Bethlehem Born *Trapp Family Choir*

PROGRAM XXV

CZECHO-SLOVAKIA

THE Czecho-Slovak republic included the Bohemians in the West, the Moravians in the center and the Slovaks in the East. The Slovaks were for years under Hungarian rule and influence; consequently their songs and dance music have many Magyar characteristics although the words and feeling are purely Slavic.

The Bohemians are usually called Czechs, but one must not forget that the Czechs were originally of Slavonic origin. Therefore, there is much music in Czecho-Slovakia which is similar to that found in Russia, Poland, Jugoslavia, and other Slavic countries.

In many ways, Bohemian music is especially similar to that of Poland. Both countries have assimilated much from their neighbors' music. With Germany on the one hand, and Austria on the other, much Bohemian music has been absorbed by the German school. Although Czecho-Slovakia and Poland were both governed by foreign conquerors for years, no other nations have so completely retained their own individual language, customs, and music.

The name Bohemian has always been a synonym for the wandering musician. In no other country of Europe has the town piper retained his mediæval privileges as he has in the smaller towns of Czecho-Slovakia.

When Christianity was introduced into Bohemia, the Church authorities attempted to suppress the songs of the people; but their efforts were vain, for music is to the Bohemian a part of his daily life.

The chief characteristic of Bohemian folk-songs is a natural, unaffected humor, and a very close connection between the words and the music. Like the songs of Germany and Austria, those of Bohemia show a deep sentiment which is always expressed in perfect formal outlines

All the Slavonic people are partial to the dance and they have many dances in common which show but slight changes in character.

Therefore, it is in her folk dances that Slavic traits in Bohemian music are most noticed. The Czecho-Slovaks have an innate passion for dancing and sing the music for the dance in chorus, usually accompanied by the bag-pipes, which they call *dudels*. There are many and varied dances which are popular among the people, some taking their names from the places where they originated. The *dudik*, *furiant*, *sedlak* and *hulan* are the dances in most general use. *Sousedska* is the name given by the Bohemians to a popular form of *ländler*.

The *polka* which originated in Bohemia in the early nineteenth century is now exceedingly popular among the folk.

Beginning with the seventeenth century, the influence of Germany, France and Italy was found in all the courts of the Bohemian noblemen, yet the old village town pipers and chorus masters succeeded in keeping alive the songs and dances of the people.

During the period of the Reformation, and the wars of the Hussites, the religious fervor of the people was manifest in the sacred character of their music. It is interesting to note that, although Bohemia was almost entirely destroyed as a result of its partisanship in the cause of the Reformation, it is now a Catholic country.

There was no definite Bohemian school of music until the last half of the nineteenth century (See Program XXIV, Part II).

ILLUSTRATIONS

V-1088	{ Skoda—Sousedska Maryana—Polka }	Victor Česká Kapela
20309	Czecho Slovakian Dance-Song	Russian Symphonic Choir
11927	Slavonic Dance in G Minor, Opus 46, No. 8 (Dvořák)	Czechoslovakian Philharmonic Orchestra
1555	Overture—The Bartered Bride (Smetana)	Stock-Chicago Symphony Orch.
4198	Polka and Furiant—Schwanda, The Bagpipe Player (Weinberger)	Blech-Berlin Opera Orchestra

PROGRAM XXVI

HUNGARY

HUNGARIAN music is always associated with Franz Liszt, for he was the first musician to employ the wonderful contrasts of rhythm and syn-copation that go to make up the characteristics of Hungarian music. In considering Hungarian folk music, it must be remembered that Hungary is the borderland between the West and the Orient, and

consists of a population made up of Magyars (the real Hungarian people of Turanian [tartar] descent), Gypsies, Germans, Jews, Slavs, and Greeks.

The music of Hungary formerly comprised that of both the Eastern Slovaks and the Magyars. The Magyar music is of Oriental origin, and is therefore full of ornamental passages. Although the gypsy musicians have always been popular with the Magyar nobility, Hungarian music is quite distinct from gypsy music. The gypsies do not compose; they simply copy and elaborate the music of the land in which they are living, frequently overaccenting rhythmic and harmonic peculiarities, and often introducing their own syncopated melodies. (See page 43.)

In bygone days the gypsies of Hungary were in the employ of the noble Magyars, and played the music of their masters. This accounts for the fact that the Hungarian gypsies show certain characteristics in their music which are not to be found elsewhere.

Leland says that the Hungarian gypsy "has a deeper, wider, and more original feeling in his music than any of his European brothers."

Liszt writes: "The Magyars have adopted the gypsies for their national musicians; they have identified themselves with the proud and warlike enthusiasm, with the depressing sadness of the Hungarians, which they know so well how to imitate."

Today, almost every Hungarian village possesses its gypsy band, the favorite instruments being the *violin* and the *cembalon*. The *cembalon* accents the rhythm, while the first violin leads in an improvisation of some well-known melody, the players following, guided by their own instinctive feeling for harmony. The air generally begins on the down beat, and is in duple time, in contrast with the triple time usually found in Slavic countries. No notes are ever used. A woodwind instrument peculiar to Hungary is the *tarogato*, a deep-toned



DANCING THE CZARDAS

clarinet which dates from the days of the Turkish invasion of Hungary.

The favorite Hungarian musical scale is the minor, but with an augmented fourth, which produces a weird effect of "intensified minor." With this scale are employed rhythmic and Oriental effects, making possible an almost endless variety. Liszt once said, "It seems as if every newly-discovered fragment contains some new form, some unexpected turn, some rhythmic interruption of a picturesque effect previously absolutely unknown."

Music and dancing have been for centuries the principal recreation of the Hungarians. On these two arts they based their ancient religious worship. It is natural, therefore, that the Hungarian folk dances are symbolic, and full of expressive pictorial episodes. They all reflect the quick and fiery temperamental character of this race. The steps are as varied as is the music, sometimes graceful and gliding, again short and involved. They suggest Oriental designs and are always built on some romantic theme, which is either legendary or symbolic.

The Hungarian dances are gay and are "sparkling with life and fantasy." The people dance with abandon, the dance becoming wilder and wilder, until it ends abruptly.

The *szolo* is a semi-acrobatic dance in which the woman dancer is swung violently through the air. The *verbunkos* is a dance of military type and is performed by ten or twelve men, who swing wine bottles as they dance, the accompaniment being some patriotic air which all sing.

The most popular dance is the *czardas*. This dance takes its name from the inn where it was first danced, and consists of two parts: a slow *lassu*, which is generally minor in tone, and of melancholy character, and a rapid *friss* which is a wild and impassioned dance. The *lassu* is danced first, the *friss* becoming more and more animated, until the dancers drop back to the *lassu* for a rest.

The Hungarians call their slow romantic instrumental melodies *hallgato*, which means *just to listen to*. *Andalgo*, meaning *to slumber*, is a term given to instrumental melodies in slightly quicker tempo than the *hallgato*. *Palotos* is the name given to an old-fashioned Hungarian dance form, slower in tempo than the *czardas*.

ILLUSTRATIONS

- 10841 { Hungarian Dance No. 5 (*Brahms*) Cembalon Solo }
 { Hejri Kati—Hungarian Czardas—Cembalon Solo }
 24782 { Far Up Above Us Flies the Heron }
 { Colorful Czardas }

Feri Sárközi

Strings-Cembalon

- | | | |
|---------|---|---|
| V-11111 | { <div> Ha én gazdag lennék (If I Were Rich)
 Perbe szálltam a szivemmel (I have been Quarreling With
 My Heart)
 Kék a buzavirág (Blue is the Cornflower) </div> } | Gyula
zenekari
kísérettel |
| 6626 | Hungarian Rhapsody No. 2 (<i>Liszt</i>) | Cortot |
| 14230 | Rákóczy March (<i>arr. Berlioz</i>)—Patriotic Air | |
| | <i>Koussevitzky-Boston Symphony Orchestra</i> | |
| M-834 | Dances from Galanta (<i>Kodály</i>) | <i>Fiedler-Boston "Pops" Orchestra</i> |
| M-197 | Suite, Háy János (<i>Kodaly</i>) | <i>Ormandy-Minneapolis Symphony Orch.</i> |

PROGRAM XXVII

RUSSIA—UKRAINIA

RUBINSTEIN declared that "the folk songs of the Russians stand alone." César Cui, another great Russian composer, says, "It is not too much to claim supremacy for Russia in the department of national melodies. The popular songs of my country demand an original harmonization and an entirely distinct method of modulation, for we seldom find a melody which can be treated entirely within the major or minor mode, for even if it extends over but a few bars, it passes from relative major to minor or vice versa. These changes generally unexpected, are almost always of a striking emotional effect."

Before the world war, the enormous size of Russia and the many points of difference between the various parts of the country gave an endless variety of local color to the Russian songs. The most original and interesting Russian songs have come from what was formerly known as *Little Russia*, the district of the Ukraine, bordering on Poland.

Each event in the life of the Russian peasant from birth to death, his occupations, his oppressions and sorrows, his pleasures and his hopes, are all reflected in his music. The Russian religion, which was that of the Greek Church, brought the Russian peasant closer than any of his neighbors to the oldest science of music.*

In the Russian churches, no instruments were ever allowed, so that the deepest basso voices in the world are found in Russia today. In the opinion of many, the hymns used in the service of the Orthodox Russian Church as well as in the Greek Catholic Church, comprise the most beautiful church music in the world. Some of the melodies are traditional, others are composed; all reflect the devout and mystic character of the ancient Byzantine worship.

* Recall the different races and religious sects in Russia, Georgia, and the Ukraine and the Asiatic influences that have come into Europe through old Russia.

The Jewish communities of Russia have always closely adhered to their orthodox service, and many Russian folk songs show the influence of the ancient system of the Hebrews, as well as that of the Greek Church.

The vast majority of Russia's population has always been found in the peasant class, therefore it is natural that there should be more true expressions of real folk music in this land than in any other.

Under the constant oppression and the invasion of Asiatic enemies, it is but natural that the best songs of Russia are sad, and favor the minor mode.



A RUSSIAN COSSACK DANCE

The majority of the Russian and Ukrainian tunes are much closer to the primitive expression, than are those of Italy, France or Germany. Some of the loveliest airs are but mere snatches of melody, but they are always dramatic, frequently changing the mood in a phrase of but a few measures.

Although most of the songs are in the minor, this mode is so manipulated that all the emotions are felt in the music, with rapid changes from sad to joyful. The Russian scales are distinctive, the tonic being movable, and often absent. These airs prove how isolated much of the life of Russia has been from that of her neighboring countries.

There are many divisions of folk songs in Russia. As the origin of all Russian music dates back to very early days, when Pagan worship dominated a land the peasants believed to be peopled with giants and godlike heroes, the *bilini*, or semi-legendary songs, were the earliest songs of the ancient bards. Many of them relate the fantastic adventures of the *Bogaturs*, *Ilia Morumetz* being the most famous of these giant rulers.

The influence of the Byzantine Church was felt in the mediæval ecclesiastical songs which were sung chiefly by the wandering bandurists and mendicants who always sang their appeals for alms.

The largest group of folk melodies consists of the lyric plaintive songs, which the Russians call *prohazhnuia* (meaning long drawn out). In this division are included the soldier songs and the recruit songs of which there are hundreds.

The dance songs are called *plasovijtzi* (from the word meaning "clap with hands"); they are gay and used to accompany the dancers. The humorous songs, the patter songs, and the old time postillion songs belong to this classification.

The *roundelays*, or choral songs, are sung for games and pantomimes. They are frequently sung out-of-doors in the spring, at Whitsuntide and on St. John's Eve. Some of these tell of water nymphs and fairies. A large group relate the experiences of the novices in monasteries and convents.

The *ceremonial songs* are many and varied. They are the songs of glorification, sung for various festivals like butter week, carnival, and for weddings.

The songs of the Christmas weeks are divided into the Christmas Eve songs, some of the melodies being of heathen origin; the Christmas Carols of the Church; and the fortune-telling songs of the New Year.

The *robber songs*, often of a historic character, the *workman songs* including a distinct group belonging to the *barge-pullers* of the Volga and other rivers; the *prisoners'* and *Siberian exiles' songs*; the *political songs* of recent days; the *modern factory songs*; and a type of modern sentimental songs are all found in Russia today.

The Russian folk dances are all of a pantomime type. They are divided into four groups:

1. The *chorovody* or ballad dances, having vocal accompaniment. These are similar to the old French rounds, where the single couples danced in a ring of singers. The *chorovody* in their most dramatic form were in great favor at the courts of the mediæval *Boyars*. From these dances developed the present Russian ballet acknowledged to be perhaps the greatest in the world.

2. The romantic dances, of which the *kamarinskaya*, or bride's dance, is the most popular.

3. The *kasatchy*, Cossack dance, danced by the man and woman together.

4. The *trepak*, which is the favorite dance of the peasants. The *molodka* belongs to this group.

In addition to these there are the country dances, differing in various parts of Russia; the wild, barbaric dances of Siberia, the Caucasus and the Oriental sections of Russia.

The most popular folk instruments of Russia are the *balalaika* and the *doumra*. The Russian gypsies also use the violin and cembalon. The ancient folk instrument of the Ukraine is the *bandura*; it is a curious mandolin instrument of twenty-eight strings, identified with the old-time bards or minstrels, who sang historical ballads to its accompaniment. The *accordion* and *concertina* are now very popular instruments with workers and peasants.

ILLUSTRATIONS

- | | | |
|------------|---|---------------------------------------|
| V-126 | { Hospidee Pomeeloo (Lord Have Mercy) (<i>Lvovsky</i>) } | Russian |
| | { Tantum Ergo (2) Gloria Patri } | Symphonic Choir |
| 20309 | Ei uchnem (Song of the Volga Boatmen) | Russian Symphonic Choir |
| V-21016 | { Stenka Razin and the Princess } | |
| | { Black Eyes } | Belostozky |
| 4328 | Viut Vitre (Ukrainian) | Gorin |
| 4337 | { Kasbek (Caucasian) } | |
| | { Caucasian Melody } | Gorin |
| 7717 | { Down the Volga } | |
| | { Legend of Twelve Brigands (<i>Zharoff</i>) } | Chaliapin |
| S-18 | Music of Russia | Russian Orchestras |
| 20037 | { Two Guitars—Russian Gypsy Melody } | |
| | { Black Eyes—Russian Gypsy Melody } | Victor Salon Orchestra |
| 18236 | { Those Evening Bells } | |
| | { The Snow Has Blown Over Russia } | Gen. Platof Don Cossack Chorus |
| M-917 | Russian Folk Songs | Kipnis-Yellin and Balalaika Orchestra |
| | The Recruit's Farewell; Soldiers' Song; The Innocent Siberian Exile; Lullaby for a Condemned Man; Dubinushka; The Troika Coachman's Love Song; Kalinka (The Mulberry); Night; Maiden of My Heart; The Ringlet | |
| 9797, 9798 | Eight Russian Folk Songs, Op. 58 (<i>Liadov</i>) | Coates-London Sym. Orch. |
| | Religious Song; Christmas Song; Dance of the Mosquito; Plaintive Village Song; Legend of the Birds; Lullaby; Dance Song; Village Chorus; Dance. | |

PROGRAM XXVIII

POLAND-LITHUANIA

THE music of Poland is, to the modern mind, strongly associated with the music for the piano for many of the greatest pianists, from Chopin to Paderewski, have been of Polish origin.

It is therefore not surprising to find that the early Polish music favored instrumental rather than vocal expression. While Russian melodies betray their vocal origin by their limited melodic compass, in Poland, there is a much greater freedom in the use of rhythm and melody. Polish folk songs are filled with a fire that, in the syncopated notes, intricate rhythm, and difficult melodic intervals, reveals the influence of instrumental expression.

The music of the great divisions of the Slavic race, Russian, Polish, Czecho-Slavic and Jugo-Slavic, possesses similar characteristics. While the Russians and Czecho-Slovaks have many points in common in their use of melodic and harmonic songs, the Poles are more passionate and intense in their dances, and in the use of instrumental forms.

The Poles are unlike the other members of the Slavic race in their religious belief. For many centuries the Polish people have been devoted Roman Catholics; that fact has given them a more European outlook and feeling than that possessed by the Russians, Servians and other Slavic peoples. The influence of the Orient is rarely felt in any of the Polish art or music. Although they have retained the Slavic language as the speech of the people, they long ago adopted the Latin characters.

In certain ways, the Polish folk songs bear a family relationship to those of Russia, although they are more romantic in character. The same swiftly moving dramatic melancholy is noted in both, although the Poles generally use a major scale, occasionally employing the modified minor. But above all, there is to be found in all Polish music a grace and delicacy, with an absolute regard for form, which reflects the days when French Court manners were the dominating influence of Polish society.

The Poles have been almost constantly the tools of other nations, and this resulted in the sad and mournful strains found in much of their folk music.

The best known national dances of Poland are the *mazurka* and the *polonaise*, but the *crakoviak* and the *obertas* are very popular also with the Polish peasants.

The *crakoviak* (*cracovienne*) takes its name from the province of Crakow, where it is said to have originated. It is a circular dance hav-

ing singing interspersed through its graceful posing. Its lively steps are gliding, and it is easily recognized as a dance which the peasants have copied from the court life of the nobility.

The *obertas*, commonly known as *oberek*, is danced by single couples and is the most typical peasant dance of Poland. In its form it is in 3-8 time, and it is popular in all Polish colonies. This is the wildest and most boisterous dance of the Polish people.

The *mazurka* (also called *mazur* and *mazurek*), which took its name from the Duchy of Mazovia where Warsaw is located, is the best-known dance of Poland. In its original form the *mazurka* was a folk dance-song, in 3-4 measure, accented on the second beat, the accompaniment being provided by the singing and hand clapping of the dancers. As the dancers were permitted to make up new steps, there is an unending variety to the types of *mazurkas*. This dance was universally popular with both the nobility and the peasants.

The *polonaise* was more a ceremonial procession than a dance. In it is reflected the bygone days of pomp and grandeur which once belonged to Poland. Although both the *mazurka* and the *polonaise* were occasionally used by the classic masters, it was not until the time of Chopin that they became popular in musical literature.

Paderewski said, "Personally, I estimate that the most remarkable achievements of Poland's creative and versatile genius are to be found in her school of music. In the sixteenth and seventeenth centuries, composers were numerous, all marvelously gifted; some of them contemporaries of Palestrina, and not at all inferior to him. Compositions by Gorczyki, by Schamotolski, by Gomółka, by Zielenski, are still to be classed among the masterpieces of sacred music of all times."

ILLUSTRATIONS

- | | | |
|---------|--|------------------------------------|
| V-16417 | National Hymn—Poland's Not Yet Dead in Slavery
(Jeszcze Polska nie zginela (Oginski)) | Zielinski
Europa Orchestra |
| 80393 | Cracoviak—Polish | Polska Orchestra |
| V-16436 | { Oberek Viazdowski }
{ Mazurka—Waltz } | |
| V-16469 | { Od Krakowa }
{ Augusta } | Chor Arfa |
| V-16439 | { Gdy-Sie Chrystus Rodzi }
{ (Christ the Lord is Born) } | Betlejemski |
| | { Wśród Nocnej Ciszy (In the Silence of the Night) } | Kwartet |
| 25383 | { Clanking Spurs }
{ Cracoviak } | Polish Singing Alliance of America |
| V-14073 | { Blezdingele }
{ Kubilas } | Lithuanian
Accordion Duet |

PROGRAM XXIX

FINLAND AND ICELAND

ALTHOUGH the music of Finland is frequently classified as Scandinavian because of the geographical and former political relationship of this country with Norway and Sweden, the Finnish people are chiefly of the Turanian, or old Magyar stock, so their folk music shows a far greater similarity to that of Hungary than it does to that of any of the Scandinavian countries.

Finland has been called the "land of a thousand lakes." These sparkling lakes surrounded by the deep forests, many untrodden by man, give to Finland a fantastic, mystical, almost gloomy character, which is well reflected in her art and literature. The national epic poem is the Finnish "Kalevala." This is one of the oldest and certainly the most remarkable of the poetic works of any European nation.

The Finnish language is very melodious, as it contains many open vowels. The accent of the syllables is usually long, then short, two or three times repeated, with a long accent on the third repetition. This produces in all Finnish poetry, as well as in the music, a curious five or seven beat measure, which is as natural to the Finns, as the three-four, or four-four measure, is to the other folk of Europe.

The oldest instrument in Finland is the *kantele*, a hand harp or lyre, which has come down from the ancient bards, who first chanted the "Kalevala." The *kantele* has five copper strings tuned to g, a, b flat, c and d. This five toned scale is the basis of most of the oldest Finnish melodies, or *Runes*, as they are called.

One of the largest collections of folk songs possessed by any land is the *Kanteletar* of Finland. Most of these songs reflect the "restrained melancholy, so full of deep feeling and tenderness, yet so absolutely natural and spontaneous" which has been given as the description of Finnish music.

In Southern Finland where the climate is less severe, the folk airs are of a brighter, gayer nature. Along the coast there are many songs reflecting the influence of Sweden, for the Swedes settled this part of Finland as early as the twelfth century. The herdsman's songs are very numerous here, and are most reminiscent of Sweden.

Many of the Finnish folk dances are imitations of those of Norway and Sweden, but the oldest and most truly national dances, like the *Devil's Dance* are weird and mystical ceremonials, which seem to have some subtle meaning. The accompaniment of these dances is played on the *kantele* and the *sarwi*, a rude horn. The dancer never sings, but

the spectators or specially engaged singers circle about the dancer and sing the airs as he dances.

As in Scandinavia, the violin and accordion have superseded the older folk instruments, and are widely heard as solo instruments amongst the sailors, lumberjacks, canal boatmen, and rural population.

The island of Iceland in the northern Atlantic is the home of the earliest Scandinavian people, who have preserved, and still speak the old Norse tongue, the same as it was spoken and preserved in the *sagas* of one thousand years ago. Much of the ancient music of this land is still in use, largely through the efforts of Arni Thorsteinson, a priest and composer who has written an exhaustive work on the subject. The most significant thing about Icelandic folk tunes is the fact that ancient Greek modes are used, chiefly the Lydian, Mixolydian, and Dorian. Whether this is due to the early religious influence of the Church or to the instinctive choice of the Norsemen, is an open question. Long winter nights, long seasons of bleak hills and glaciers, and an endless struggle with nature's elements have made the folk songs full of sentiment and melancholy longing. But a brief midsummer season of marvelous beauty has imparted its poetry and kindled the imagination of Icelandic writers and musicians.

Much of the folk music has remained practically unchanged for centuries. The secular songs are all in the ecclesiastical modes of the early church, the part singing being similar to that of the days of Hucbald of Flanders (840-930). (See Program III, Part II.)

Many of the most beautiful of the old airs now sung in Norway came originally from Iceland and the Faroe Islands.

ILLUSTRATIONS

Finland:

Finnish Folk Songs

Helsinki University Choir

- V-4160 Prokko (The Peasant Prokko Gets Drunk) (*arr. Tormud*)
 Paiminen Ilo (The Shepherd Calls His Cattle) (*arr. Palmgren*)
 Suvi Illan Vieno Tuuli (The Gentle Breeze of Summer Evening)
- V-4161 Voi Jos Ilta Joutuisi
 Suomen Laulu
- V-4165 Iltatunnelma
 Sortunut Aäni; Tanssists Palatessa
- V-4166 Kesailta
 Soi Kaisla
- V-4167 Iltalaulu
 Tuonne Taakse Metsämaan; Tulatulla

9925, 9926 En Saga (*Sibelius*)

7412 Finlandia (*Sibelius*)

Goossens-Symphony Orchestra
 Stokowski-Philadelphia Orchestra

PROGRAM XXX

NORWAY

No folk music is more interesting than that found in Norway. The greatest Scandinavian expression in literature, art, and music has come from this land. Thorwaldsen, Björnson, Ibsen, Ole Bull, Grieg, Halvorsen and Sinding are all names of which Norway is proud. The physical aspect of the country, its deep forests, sunny meadows, high mountains, and rugged seacoast, inspire a love for contrast in art, which makes the folk tales and music of this land most fascinating. The old mythical stories of the *Volsung sagas*, telling of the Norse gods, were first sung by the bards or Skalds, who wove musical themes around these epic legends. They used for accompaniment the *langeleik*, a long box-like instrument, shaped like a harp, and also the old *Hardanger fiddle*, which was similar to the *viola d'amore* of mediæval Italy. This instrument has one set of catgut strings, and a sympathetic set of wire strings.

The Norse songs are divided into two classes: one bold and vigorous, the other tender and plaintive. Many of these songs deal with simple events of life. Some are hunting songs, some are humorous, and others have a simple, direct, poetic appeal.

The Norwegian folk song is most individual. In melodic contour it possesses an erratic disregard for forms and conventions. The rhythms are suggestive of the active rough peasant, boisterously enjoying the dance, or of the weird antics attributed to the curious elves and gnomes of the underworld.

There are many occupational songs found in Norway which are of great interest. The songs of the foresters, the wood-cutters, the herdsmen and herdgirls, and the fishermen, are all characteristic and distinctive.

The geographical aspect of Norway has made possible a great variety of musical expression: the herdsmen call the cattle home from the mountains with a yodel call very similar to that heard in the Alps. The Cow-horn or *lur* is often played with the voice part singing the echo, and the echo songs of Norway are of great interest.

The folk dances of Norway include the *marches* or processions, the *spring dances* and the *halling*, named for the district of Hallingdal where it is said to have originated. This last dance is very similar to the *reel* that is so popular in Denmark. Authorities seem to differ as to whether this dance is native to Great Britain or to Scandinavia. *Spring dances* are also exceedingly popular with the Norwegian peasants. In this dance the performers try to kick the rafters. Another type

of dance, or rather processional, is represented in the marches which are unique in Norway. The peasant wedding marches are different in each province. There are also many marches which are sung by the mountain climbers.

Although formerly joined to Sweden, Norway has always retained her own independence in art. Foreign art was never popular there as in Sweden and Denmark.

Many excellent musicians from the North made their residence in Southern Europe during the seventeenth and eighteenth centuries. It was not until the nineteenth century that a National School was established in Norway. (See Program XXIII, Part II.)

ILLUSTRATIONS

20151	Norwegian Mountain March—Folk Dance	Victor Band
20805	Norwegian Bridal Procession (<i>Grieg</i>)	Victor Concert Orchestra
1814	{ Ein Schwan (The Swan) (<i>Ibsen-Grieg</i>) Lys Nat (<i>Grieg</i>) }	Flagstad
4496	On Hearing the First Cuckoo in Spring (<i>Delius</i>)	Lambert-London Philharmonic Orchestra
2052	Herd Girl's Sunday (<i>Ole Bull</i>)	Jenny Lind Chorus of Augustana Choir
V-15068	{ Gamale Norge De'r For Dig Mitt Hjerte Slår; Jeg og Prammen }	Brandelius Orch.

PROGRAM XXXI

SWEDEN AND DENMARK

THE Scandinavian people, like all others of the Teuton race, are great lovers of poetry and music. Although there is a striking similarity in the folk music of Norway, Sweden and Denmark there are a few outstanding points of difference to be noted. The Swedish songs are very beautiful, but are rarely tragic and gloomy as are many of those of Norway, nor are they as regular in formal construction as are those of Denmark. Many of the Scandinavian songs are in the minor; often the old Church modes were used, especially in the oldest songs of Jutland (Denmark) and in Telemarken (South Western Norway).

The Thirty Years' War brought Sweden into contact with the customs and manners of other lands, and all her arts reflect this, although it is most strongly noticeable in her music. During the reign of Charles XII, a typical French court was maintained in Stockholm, which has ever since remained one of the cosmopolitan capitals of Europe. It is,

therefore, but natural that Swedish music, even that sung by the folk, should have been influenced by foreign conditions. The folk dances have remained more truly characteristic of the Swedish nation than have the songs.

The Swedish folk song is generally in a happy vein and in some the Tyrolean *yodel* is suggested. Some of the older songs were founded on the Gregorian chants, and it is also noticeable that many of the tunes begin on the unaccented beat.

The *lute*, which was originally imported into Sweden from Italy, became one of the national instruments of the land, and many of the best Swedish folk songs are sung to its accompaniment. The *lute* is now an obsolete instrument, save in Sweden, and the near East, where it is still in use.*

The Swede is a born dancer and his dances are lively and gay; although they are frequently complicated in figure, they are always graceful and charming.

From the other countries of Europe, the Swedish folk borrowed dances, the most popular dance in Sweden being the *polska*, which authorities say is an adaptation of the *polonaise*.

Many Swedish folk dances are descriptive of the occupations of the people. The pantomime dances have always been popular. Another dance frequently used in conjunction with the *waltz* or *ländler*, and the *schottische* or *rhinelander*, is the *hambo*, a Swedish form of the *mazurka*.

Sweden has been called "the land of singers." Jenny Lind (1820-1887) and Christine Nilsson (1843-1921) are two names never to be forgotten in the annals of Scandinavian song.

The music of Denmark is more like that of Sweden than of Norway, yet it has retained certain characteristics that are absolutely its own.

A striking similarity between certain Welsh and Danish songs has been noted. This is doubtless due to the fact that Jutland, a most important part of Denmark, was originally settled by the Celts. It is said that the songs and dances from Jutland are the most beautiful of any of the Danish folk-music.

In all art matters, Denmark has been strongly influenced by both France and Germany. While the Danish song is reminiscent of the German folk songs in its regular form and simple sincerity, it is more graceful and often reflects the influence of France. Many of the most popular of the Danish folk songs belong to the classification of composed song.

* When it was necessary to record the Troubadour songs for the history course of this book, a Swedish lute player was secured to play the accompaniments on a very old instrument.

The favorite folk dance of Denmark is the *reel* which is very similar to the dance of the same name found in Scotland and Ireland.



A SWEDISH FOLK DANCE

ILLUSTRATIONS

- | | | |
|---------|---|--------------------------------------|
| 2052 | Fågeln Visa (Soderberg) | Jenny Lind Chorus of Augustana Choir |
| V-24120 | Smalandssangen—Rödlyser stugan (Red
Shines the Cabin)
Varnamovisan—I Appladalen i Varnamo
(In Apple Valley in Varnamo) | Olle Nygren |
| V-20085 | Kärlekshägring (Love's Flame)
Tornedalshambo | |
| 20805 | Swedish Wedding March (Södermann) | Ragnar Sundquists' Quintet |
| 19923 | Oh Vermeland, Thou Lovely—Folk Song | Victor Concert Orchestra |
| 20395 | Swedish Cradle Song (Hush, Oh, Hush Thee) | Victor String Ensemble |
| 20432 | Danish Dance of Greeting (2) Kinderpolka
I See you (2) Carrousel—Swedish Folk Dances | Erva Giles |
| 20449 | Little Man in a Fix—Danish Folk Dance
The Hatter—Danish Folk Dance | Victor Orchestra |
| 20450 | Klappdans—Swedish
Shoemaker's Dance—Danish | Victor Band |

PROGRAM XXXII

IRELAND

THE music of Ireland is similar in many respects to that of the Gaelic people of Scotland and Wales. Since there existed a very much earlier civilization in Ireland than in the other parts of Great Britain,

many of the songs now claimed by Scotland and England were doubtless originally native to Ireland.

Hecatarus, the Egyptian historian, writes of Ireland in 500 B. C.: "There is a city, whose citizens are most of them harpers; who, playing upon the harp, chant sacred hymns to Apollo in the temple."

Before the coming of St. Patrick to Ireland, 432 A. D., the Druids made use of music in their services, and had a system of musical notation carved on their sacred stones. Cormac MacArt, the Head King of Ireland, 254-277 A. D., is recorded as having "a band of music to soften his pillow and solace him in time of relaxation."

In the fifth century, the Irish folk songs were classified as "folk songs, dances, war songs, and religious songs." The first use of the diatonic scale is attributed to the Irish, who early evolved several definite musical forms. They were the first also to make use of counterpoint. From Ireland, Europe received her earliest teachers in music for the abbeys, while many of the Catholic hymns in the ritual of the church today were the inspiration of Irish scholars of the middle ages. The earliest form of the *neumes* was ascribed to these Irish monks. Their method of employing a drone bass was termed the *cronan*, which has been described as "a low murmuring accompaniment or chorus, which from the name, *cronan*, must have been produced in the throat, like the purring of a cat."

In the twelfth century, John of Salisbury comments on the famous Harp School of Ireland, which had then been in existence for several centuries. The contests of harpers dates from the sixth century, when these annual gatherings at Taras' Hall were first instituted.* During



IRISH JIG—NEW YEAR'S EVE IN IRELAND

* These famous contests were immortalized in the song, *The Harp That Once Thro' Tara's Halls*. The contests at Tara Castle were the inspiration of the later Minnesinger contests at the Wartburg Castle in Thuringia.

the thirteenth century many of the harpers visited Wales and Scotland. The early harpers followed the *modes* in use in the Christian Church chants, so that in many of the early Irish songs are found good examples of the modes brought into the Church service by Pope Gregory. (See Program III, Part II.)

During the wars of the sixteenth, seventeenth, and eighteenth centuries, the art of music declined in Ireland, and many Irish melodies were rewritten in the English style. The majority of the Irish harpers were driven from Ireland during Cromwell's persecution, and the music of the Irish people was kept alive by the pipers and fiddlers. As the Church frowned on secular music and the dancing of the people, the folk musicians were no longer regarded as men of honor, but became outcasts.

Through the centuries of oppression and amid the constant striving for independence, the Irish have ever retained their love for music, but their songs are a strange mixture of that mingling of joy and sorrow which is characteristic of the Celt. Even many of the rollicking drinking songs reflect an underlying strain of grief. The most popular subjects for the Irish folk singer are love and sorrow. Many of the melodies of Irish songs are older than the words and, in the resetting often the tunes have been changed. Every occupation of the people, from milking the cows to spinning, has its own individual tune, sometimes sung merely to describe it.

The Irish used the *bagpipes*, in addition to the *fiddle*, as accompaniments to their dances. The most popular Irish dance is the *jig*, which was named from a peculiar stringed instrument, somewhat resembling the violin, called the *geige*. The *jig* therefore, like the *hornpipe*, took its name from the instrument used to provide the music for its accompaniment. The *lilt* is the striking characteristic of these dances, which, for infectious gaiety, have never been equaled.

The Irish people are inherently mystical and poetic, yet their sense of humor has won for them the hearts of the world. They reflect in their music the truth of the description of their race, "the only people who always find the silver lining."

ILLUSTRATIONS

- | | | |
|-------|---|---|
| 1553 | The Harp That Once Thro' Tara's Halls | McCormack |
| 1238 | Believe Me If All Those Endearing Young Charms | Tibbett |
| 21616 | Irish Lilt—Irish Washerwoman—Folk Dance | Victor Band |
| 4186 | Farewell to Cuccullain (Londonderry Air) (Irish Tune from County Derry) | Sevitzy-Philadelphia Chamber String Simfonietta |

PROGRAM XXXIII

WALES

THERE is absolute proof that there existed in Wales a very advanced musical culture, which dates back earlier than that of Scotland or England. The bards were as distinctly native to Wales as to Ireland and in early days were of great importance. The Welsh bards were the first story tellers, and by many authorities they are believed to have been the first wandering musicians. In the twelfth century, Prince Griffith, who had been educated in Ireland, introduced the Irish harp into Wales and many Irish harpers settled at his court. To this circumstance is due the fact that the *lilt* is noticeable in so many of the Welsh songs.

In addition to the harp, the bards also used the *crwth*, which was a favorite instrument in all the north countries. (See page 248, Part III.) The *crwth* was a stringed instrument played with a bow and was used entirely as an accompaniment to the song recited or sung by the bard. The *crwth* has been found throughout Scandinavia, Russia, and Northern Germany. The *hornpipe* and *bagpipe* were also used in Wales.

From 1200 to 1400, the Bards of Wales exerted a tremendous musical influence. Little of the music of that period remains, as Edward I, fearing that the minstrels instilled a dangerous patriotism among his subjects, made their profession unlawful. In the reign of Henry IV, Owen Glyndwe led a revolt of the minstrels, who for a short time regained some of their early privileges. However, minstrelsy soon declined, its place being taken by the popular *Eisteddfod* or song festival of the people, at which contests between singers, instrumentalists, and choruses were arranged. Mention of these song contests was made by historians as early as the seventh century, but in the twelfth century the *Eisteddfod* became of national importance. From that time until the present this custom has been maintained, and practically every small town in Wales now has its *Eisteddfod*. The Welsh who settled in America brought their music with them, and many of our best choral concerts are given by the Welsh choirs. Annual *Eisteddfods* are held in all the Welsh settlements in America. Every composition submitted is given a hearing, and old and young, rich and poor, join together in praise of song.

A curious custom of ancient days in Wales is still retained; this is the *pennillion singing*. The harper plays a well-known tune over several times, then each of the company in turn extemporizes words to fit this melody, the chorus singing *tal la la* between each new stanza.

Although the Welsh are known as a nation of singers, they sing the songs of bygone days. Most of the Welsh airs known today have been sung in England for so many years that they are frequently classified as English folk songs.

ILLUSTRATIONS

- 22082 All Through the Night
 20426 Autumn (*Thomas, Welsh Harpist*)
 22166 Ash Grove

Crane
Lapitino
Victor Orchestra

PROGRAM XXXIV

SCOTLAND

SCOTCH national music has always been recognized as distinctly individual, because of an unusual charm in melody and rhythm.

In their folk music is reflected that love of home and country, that sturdy independence, loyalty, and pathos which have ever been characteristic of the Scot.

As Gaelic is believed one of the earliest known languages, the Scots doubtless possessed a musical system of great antiquity. The bard was as important a part of Scotch life as in that of Ireland or Wales.

Many of the Scotch tunes are older than the words now sung to them, yet in these verses there is to be traced the entire history of the Scotch people. In addition to the la-



SCOTCH DANCE—"THE REEL OF TULLCH"

ment, the love song, and those which reflect the customs of the folk, the Scotch commemorate in song every historical event.

Scotch music was not generally known in England until the reign of Charles II. The half century after the Restoration was a busy one for the Jacobite poets. The *border ballads* of this period belong equally to England and Scotland. *Jock o' Hazeldean*, a song claimed by both Scotland and England, is an excellent example.

Like all folk music, that of Scotland was more or less influenced by the instruments used by the people. The *harp*, *crwth*, *fiddle* and *pipe* were all popular instruments during mediæval days, but the national Scotch instrument is still the *bagpipe*. The origin of this instrument is lost in antiquity. Although found in Asia, Africa, and Europe, it reached its perfection in Scotland. To appreciate the charm of the bagpipe it must be heard out of doors. It is the use of this tonally restricted instrument which probably accounts for the fact that most of the Scotch melodies are based on the *pentatonic* or five-tone scale. The rhythmic peculiarity known as the *Scotch snap*, in which the first tone has but one-fourth the duration of the second, is also due to this instrument.

Many of the best-known Scottish songs are settings of the poems of Robert Burns. Scotland is also indebted to Sir Walter Scott, who gave in his novels and poems many excellent illustrations of the greatness of Scotch heroism.

At the time of the Reformation music was frowned upon in the Scottish churches, and this prejudice has greatly retarded the musical progress of Scotland. The national use of Scotch melodies has been very popular in modern music, although there are but few composers from Scotland itself. Mendelssohn's

Scotch Symphony is an excellent illustration. Beethoven used many Scotch airs,* and from his time to the present day the charm of Scottish music has been very strong.



THE SCOTCH SWORD DANCE

ILLUSTRATIONS

4083 { Scot's Wha' Hae'—Scotch Patriotic Air }
 { Jock o' Hazeldean—Scotch-English Border Ballad }

Dadmun

* Beethoven made one of the most comprehensive collection of Scotch songs ever published.

4083	{ Flow Gently Sweet Afton (<i>Burns-Spilman</i>) }	<i>Murphy</i>
	{ Ye Banks and Braes o' Bonnie Doon }	
4083	John Peel (Border Ballad)	<i>Dadmun</i>
1305	{ Annie Lauria (<i>Scott</i>) }	<i>McCormack</i>
	{ Auld Scotch Songs (<i>Bethune-Leeson</i>) }	
9295	Loch Lomond	<i>Lauder</i>
21616	Highland Fling—Strathspey—Scotch Folk Dance	<i>Victor Band</i>

PROGRAM XXXV

ENGLAND



CHARACTERS IN THE MORRIS DANCE

IN a certain sense, all the folk music of the British Isles belongs to England, yet there is a vast difference in the music of Ireland, Wales, and Scotland, not only in distinction from each other, but also in contrast to that of England herself.

The sacrificial chant of the early Druids is vividly described by Tacitus. The "boisterous gaiety of the Saxons" is also remarked. This characteristic has never entirely disappeared from British music. St. Augustine brought the Gregorian chant to Britain in 597, and on this foundation was built that remarkable school of counterpoint which flourished in England during mediæval days. This was, in a certain sense, a handicap to free musical expression, as all music was written along definite formal lines of construction. A romantic color was given to the Saxon music by the Normans. Later the influence of France is again very distinctly seen in the early dialogues with music, which were popular in Elizabethan days. All the instruments at that time were imported from either France or Italy, and the music is all reflective of the artificiality of Court life.

Shakespeare made constant mention of music in his works. Most of his verses were written for music already in existence. Throughout Shakespeare's works, one feels the important part which music played in the Court life of his day. (See Program VI, Part II.) The Reformation soon ended this period of joyous song. During the days of Cromwell two distinct types of music are noted, the gloomy,

almost disagreeable psalm tunes of the Puritans, and the dashing and gay drinking songs of the Cavaliers.

Among the common people song springs spontaneously from the heart, and whether it be in days of trial or warfare, or in days of peace

and contentment, it will ultimately find expression.

Many of the English folk airs have been copied from the Irish, Welsh, and Scotch, but even in the dances and glees the sturdy simplicity of the English is ever noticeable. No nation possesses such simple yet dramatic ballads as those found in England.

The national English songs are in the truest sense scarcely to be recognized as examples of patriotic music.

Rule Britannia reflects the style of opera in Dr. Arne's day, the music be-

ing better suited as a setting to a dainty verse than to a hymn of valor. The songs which are designated as *Old English* are a product of the late seventeenth century.



Painting by Nash

OLD ENGLISH MAY FESTIVAL

ILLUSTRATIONS

P-53 Six English Folk Dances

Flowers of Edinburg; Mutual Love; The Comical Fellow; Hunt the Squirrel; Sellenger's Round; Newcastle.

4316 { Now is the Month of Maying (*Morley*)
I Thought That Love Had Been a Boy (*Byrd*)
My Bonnie Lass She Smileth (*Morley*) }

15549 The Bailiff's Daughter

Munro-Folk Dance Band

*The London
Madrigal Group*

Tibbett

4083	John Peel—Border Ballad	<i>Dadmun</i>
1238	Drink to Me Only With Thine Eyes	<i>Tibbett</i>
20990	Maypole Dance—Bluff King Hal	<i>Victor Band</i>
20802	{ Shepherd's Hey } Morris Dances (<i>arr. Grainger</i>)	
	{ Country Gardens }	<i>Victor Concert Orchestra</i>

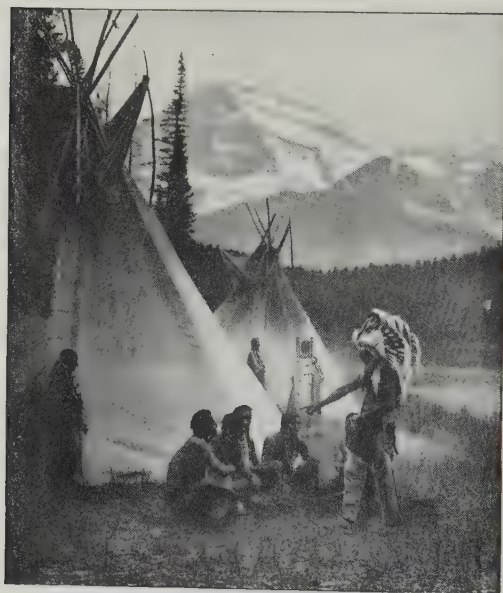
PROGRAM XXXVI

AMERICA

MUCH has been written in the past few years of the folk music of America. Many musicians believe the future of the American School rests on the use of Indian melodies; while others argue that the songs of the American Negroes are our national music. In the study of folk

music it has been found that the struggles and triumphs, joys and sorrows, all leave their impression on the music and art of any people.

For the first hundred years music in New England was almost entirely under the influence of the Puritans. The "Bay Psalm Book," which was published in 1640, was a metrical arrangement of the psalms which were to be sung to certain old tunes found in the Ainsworth collection, which had previously been brought from Holland. The best known of these are *Old Hundred* and *Dundee*.



WHITE QUIVER TALKING TO THE WISE MEN OF THE TRIBE, GLACIER NATIONAL PARK, MONTANA

The Cavaliers who settled the Virginias and the Carolinas brought much of the music of England with them. This has been retained by those descendants of the Cavaliers who settled in the mountain districts, so that today the purest and best forms of the early English folk tunes are to be found in the Appalachian mountains. In the past several years there has been an interesting revival of these old-time mountaineer ballads, some of which are popularly known as *hill-billy* tunes,

Dances and songs of England, Ireland, Scotland, and Wales, Holland, Spain, and France became popular in various settlements of America during the seventeenth and eighteenth centuries, but the constant wars gave little opportunity for actual musical development.

In Louisiana are to be noted many French influences, while the Spanish expression in southern California is unmistakable in the architecture, art, and music; yet neither of these has greatly influenced national art in America.

America has been called "the great melting pot of the world," because here are found people from all the races of the world. Through the process of immigration, practically all of the folk music of the entire world has been brought into America.*

As all music developed from primitive man, and as America is possessed of folk music derived from two primitive races, the Indian and the Negro, it is but natural that American musicians should feel that our great national music comes from these sources. The Indian chants and dances are of great importance in American folk music, for in the study of this primitive expression can be definitely traced the influence of white man's civilization on the Indian.

Among the Penobscots and the Delawares, the two tribes which came in closest contact with the Puritans and the Quakers, the use of hymn-like chants is very noticeable. Among the Huron tribe of Canada there are found many songs which show the influence of the French missionaries; while the music of the Navajo, Zuñi, and Pueblo tribes all reflects the influence of the early Spanish church fathers.

The music of the Negroes is of three distinct types; the *spirituals*, or sacred songs, the *work songs* (the Negroes sing a different type of song for every employment), and the *Negro-Creole* songs.

Among the Negroes of the Lower South who lived in constant dread of being sold in slavery, the spirituals are of a deeper and more truly religious fervor (like *Deep River*, and *Nobody Knows the Trouble I've Seen*), and those spirituals of the Upper South, where the Ne-



BLACKFOOT INDIANS WITH NATIVE MUSICAL INSTRUMENTS

* Some of this has already been assimilated as for example: *Believe Me If All Those Endearing Young Charms*, which has become *Fair Harvard*; *Tannenbaum*, which is *Maryland, My Maryland*, and *Malbrouck*, or *We Won't Go Home Until Morning*.

groes lived on the same plantation for generations, and expressed themselves in the music of *I Want to be Ready*, and *Good News*.

In the songs of the Negro-Creole are to be found many of the same characteristics that are noticed in the music of the White-Creole and, it is of course but natural that the influence of both Spain and France is to be recognized in this music. The *habanera* is an excellent example of the type of dance song used by the Negro-Creoles of Cuba.

The best types of composed folk songs derived from Negro sources were written by two white men, Dan Emmett and Stephen Foster, who were so successful in copying the Negro expression for black-face minstrel performances, that their works rank among the best composed folk songs possessed by any nation of the world.

The patriotic songs that were written during the Civil War, as well as the ballads of that period, are all as good examples of the type of composed folk songs as those to be found in any land.

One distinct type of musical expression which is exclusively American is the Cowboy Song of the plains. The French-Canadian *Voyageur* Songs have also become a part of America's inheritance, because of their use in the northern logging camps.

The greatest and best folk music of the whole world is to be found in America today; brought into our land by the immigration from all the countries of the world.

ILLUSTRATIONS

Indian:

- | | | |
|--------------------------|--|--------------------|
| 20043 | { Chant of the Eagle Dancers }
{ Chant of the Snake Dancers } | Hopi Indians |
| 21972 | Winnebago Love Song, Pueblo Lullaby, Love With Tears, Omaha Ceremonial | Lieurance-Barone |
| 22316 | { By the Weeping Waters (<i>Lieurance</i>) }
{ Aōōah—Red Willow Pueblo (2) Her Blanket—Navajo } | Watabwaso |
| 22174 | Deer Dance (<i>Skilton</i>) | Victor Orchestra |
| 22144 | War Dance (<i>Skilton</i>) | Victor Orchestra |
| <i>Negro Spirituals:</i> | | |
| 2032 | Deep River | Anderson |
| 20520 | { Good News }
{ Live a Humble } | Tuskegee Singers |
| 4460 | { Joshua Fit de Battle ob Jerico }
{ Bye and Bye } | Hall Johnson Choir |
| 22225 | { Weepin' Mary; I Want to Be Ready }
{ Git on Board, Lil' Chillun; Dere's No Hidin' Place } | Robeson |
| 25547 | { Swing Low, Sweet Chariot }
{ On Ma Journey } | Robeson |

- 1966 { I Can't Stay Away }
 1687 { Were You There } Anderson
 Steal Away to Jesus Thomas
- Cowboy Songs:*
- 1525 Home On the Range (arr. Guion) Thomas
 24546 { The Old Chisholm Trail }
 { Whoopee-Ti-Yi-Yo (Lomax) } Walter Jenkins
- Chanteys:*
- 21751 { Away for Rio }
 { Blow the Man Down } Ralph Crane
- Mountain Songs:*
- M-824 American Folk Lore Niles
 With Dulcimer Accompaniment
 M-604 Early American Ballads with dulcimer accompaniment Niles
 (For List of Songs See Alphabetical Index of Records)
- 21751 { Sourwood Mountain }
 { Billy Boy } Ralph Crane
- Composed Folk Songs:*
- 1179 Juanita (Norton) de Gogorza
 1265 { Old Black Joe (Foster) }
 { Uncle Ned (Foster) } Tibbett
- 9249 Old Folks At Home (Foster) Victor Salon Orchestra
 C-2 Medley of Foster Melodies Shildkret- Victor Salon Orchestra
 35844 Medley of Civil War Songs Victor Male Chorus
 (Review French-Canadian Songs, Program XXII, and Spanish Songs of California, Program XXI.)

The following Albums of American Music are also suggested.

- Indian*
- P-49 Indian Music of the Southwest Recorded by Laura C. Boulton
- Negro*
- P-78 Swing Low (Spirituals) Hampton Institute Quartet
- Folk Dances*
- C-34 Swing Your Partner Dickinson's Tuxedo Colonels
- Ballads; Folk Songs*
- P-11 Ballads of the American Revolution and War of 1812 John and Lucy Allison
 P-41 American Folk Songs American Ballad Singers
 M-604 Early American Ballads Niles
 M-718 Early American Carols and Folk Songs Niles
 M-728 Bayou Ballads of the Louisiana Plantations Taggart
 P-79 Smoky Mountain Melodies Upland Balladeers
 P-84 Round the Camp Fire (Cowboy Songs) Robertson
 P-50 Midnight Special—Southern Prison Songs Lead Belly-Golden Gate Quartet
 P-55 Folk Songs of the Americas Artists and Mixed Quartet

PART II



The History of Music

P r e f a c e

IN the history of civilization, music, although the oldest of the arts, is the last to be developed. A nation first becomes great through conquest; it next assumes commercial, then political importance; lastly begins the development of its art, of which the visible arts, architecture, sculpture and painting, are given first consideration.

The history of any art is a record of general cultural development which is influenced by individual biography.

Musical composition rests on the foundation of folk music, which developed among the people during mediæval days while the science of music was being cultivated by the church.

Folk musical expression helped in the formal construction which is the principal characteristic of the period known as the Classic School of music, from Bach to Beethoven.

After Beethoven's day there was a decided tendency toward the expression of pure beauty of tone and the feeling that all music should express poetic thought or tell a definite story. This is known as the Romantic period.

When the composers of the Classic period had written poetic or descriptive music, they had forced the content of their composition to follow the mould of the old formal patterns. But, with the rise of the Romantic school melodic expression was no longer forced to be subservient to formal outline. Robert Schumann advised young students, "He who would create in free forms must first have mastered the old." It is interesting to note that it was largely through the influence of Bach, many of whose manuscripts were found and heard for the first time during this period, that the composers of the Romantic school were able to keep descriptive music within the bounds of music's true realm.

During the development of form, poetic expression and descriptive music, the influence of the folk has ever been apparent. One of the outstanding features of the Modern school is this strong national feeling.

In Part II the historical development of music* from ancient days to the present time is outlined. The rise of the great schools of music and the lives of the great composers in their relation to music's development are indicated, but it is not our intention to give complete biographical data.

Music history is divided into the following general periods:

Ancient Music: To the Birth of Christ

Development of the music of the Assyrians, Hebrews, and Egyptians and the science of Greek music.

Early Church Schools: To the Sixteenth Century

Schools of counterpoint and polyphony developed through the influence of the Church.

Secular Schools: From the Twelfth to the Seventeenth Century

Secular music developed by the Troubadours, Jongleurs, Minnesingers, and Meistersingers.

Musical Renaissance: Seventeenth Century

Rise of individual expression gave birth to the opera and oratorio in Italy. Their development in Italy, France, Germany, and England in the seventeenth century.

Classical School: Eighteenth Century

Development of formal music from Bach to Beethoven.

Romantic School: Early Nineteenth Century

Rise of individuality; giving expression in program music, virtuosity; and nationality; from Beethoven to Wagner.

Modern Music: Late Nineteenth Century to Present Day

Rise of the modern schools of national expression. Realism versus impressionism.

Part II is divided into thirty-six Programs as follows:

- I. The Music of the Ancients.
- II. The Music of the Greeks.
- III. The Music of the Early Church.
- IV. Secular Music in Mediæval Days.
- V. Mediæval Schools of Music.
- VI. The Music of Shakespeare's Day.

* Thoughtful teachers of music's history realize that there is a strong interrelation between the history of world events and the development of the arts. They are combining in their Music Appreciation courses a correlation of musical selections with national history and the literature, as well as the artistic development of the period.

- VII. The Beginnings of the Opera.
- VIII. The Beginnings of the Oratorio.
- IX. Georg Friedrich Händel.
- X. Johann Sebastian Bach.
- XI. Christoph Willibald Gluck.
- XII. Franz Josef Haydn.
- XIII. Wolfgang Amadeus Mozart.
- XIV. Ludwig van Beethoven.
- XV. Franz Peter Schubert.
- XVI. Romanticism in Germany.
- XVII. Mendelssohn and Schumann.
- XVIII. Romanticism in France.
- XIX. François Frederic Chopin.
- XX. Franz Liszt.
- XXI. Opera in the Nineteenth Century.
- XXII. Richard Wagner.
- XXIII. The Influence of the Music Drama.
- XXIV. Johannes Brahms.
- XXV. Early Russian Composers.
- XXVI. Peter Ilich Tchaikovsky.
- XXVII. Modern Russian Composers.
- XXVIII. The Modern School of Scandinavia.
- XXIX. The Modern School of Czecho-Slovakia.
- XXX. The Modern School of Germany—Austria.
- XXXI. The Modern School of France.
- XXXII. The Modern School of Italy and Spain.
- XXXIII. The Modern School of England.
- XXXIV. Early Music in America.
- XXXV. Edward MacDowell.
- XXXVI. The Modern School of America.

PROGRAM I

THE MUSIC OF THE ANCIENTS

WHILE there will always be the unanswered question as to whether song or speech was the first expression of primitive man, it is certainly a fact that no matter how far back in the history of mankind we may

search, we always find that music is in evidence.

The most authentic record of the music of the ancients is that which is depicted by the *bas reliefs* and wall paintings of the Assyrians and Egyptians. Although the Hebrews were undoubtedly the best musicians of ancient days, they left no visible record of their musical instruments, for, fulfilling the letter of the law, the children of Israel made no graven images. We cannot trust explicitly the descriptions to be found in the Bible, for these were made in the early seventeenth

century during the reign of James I, of England, when practically nothing was known of ancient music, and the musical instruments in use at this time were substituted for those of Israel.

The Assyrians being a war-like race used instruments of percussion, and where wind instruments were employed, they were the military trumpets and drums. Their stringed instruments of which the *dulcimer* (the ancestor of our *zither*) was the most popular, were all made with metal strings and very often metal janglers, similar to those now on *tambourines*, were attached. All Assyrian music was high pitched and penetrating. In some *bas reliefs* the figures of the women are seen pinching their throats as if attempting to produce a high, shrill tone.

The Egyptians had a definite science of music which antedates 3000 B. C., and was closely connected with religion and astronomy. The oldest known musical instrument is the Egyptian lyre, now in the Berlin Museum, which is said to date from the period before the expulsion of the Shepherd Kings. During the Golden Age, 5500-200 B. C., music was employed not only as a social diversion, but also as a feature of the religious service. Professionally trained dancers and singers formed schools of music, where were also to be found large bands of instrumentalists and choruses. In many wall paintings there are representations of these large orchestras; they are always conducted



ASSYRIAN INSTRUMENTS

1. Trumpet

2. Drum.

3. Dulcimer.

4. Lyres and Tambourines.

by a leader, and a preponderance of stringed instruments is noticeable. The Egyptians used the lyre and the lute, but the national instrument



ASSYRIAN INSTRUMENTS

1. Lyre, 5 strings.
2. Lyre, 10 strings.
3. Assyrian lyre.
4. Assyrian lute.
5. Double flute.

related physical reactions to tonal vibrations, a science known to both the Egyptians and the Hebrews.*

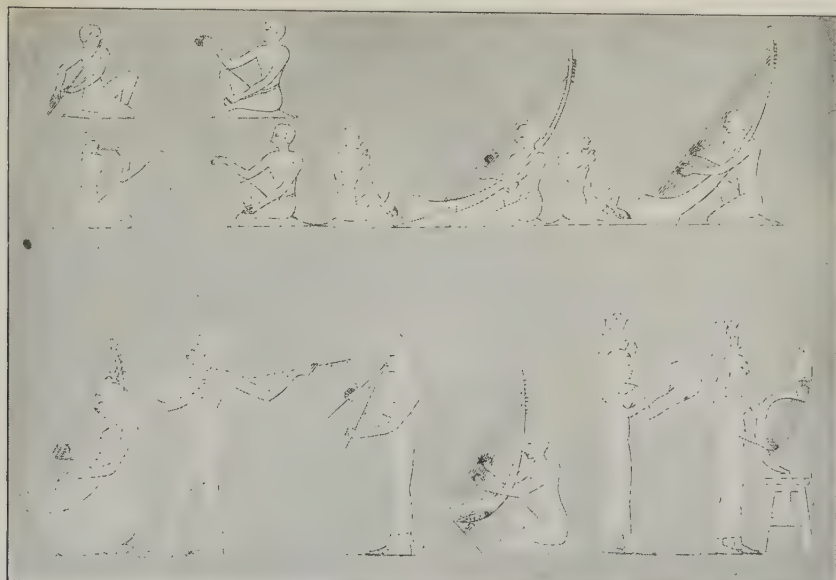
In days of battle, the Egyptians, like the Assyrians, employed trumpets and drums. The wind instruments, which were the most popular in Egypt, were the single and double pipes or flutes. These blended well with the stringed instruments. A typical Egyptian instrument which the Hebrews and Greeks both borrowed from their Nile neighbors was the *sistra* or *sistrum*, a horse-shoe-shaped bar of metal with a handle. When this was shaken in the hand the metal jangles fastened across it vibrated with a tingling rhythm, which was used to accompany the temple dances.

It was from the Egyptians that the Hebrews and Greeks obtained their knowledge of the science of music. The Hebrews also borrowed instruments from the Assyrians, as well as from the Egyptians, and with the well-known musical ability which has always been an attribute of the Hebrew race, it is not surprising that the Israelites had

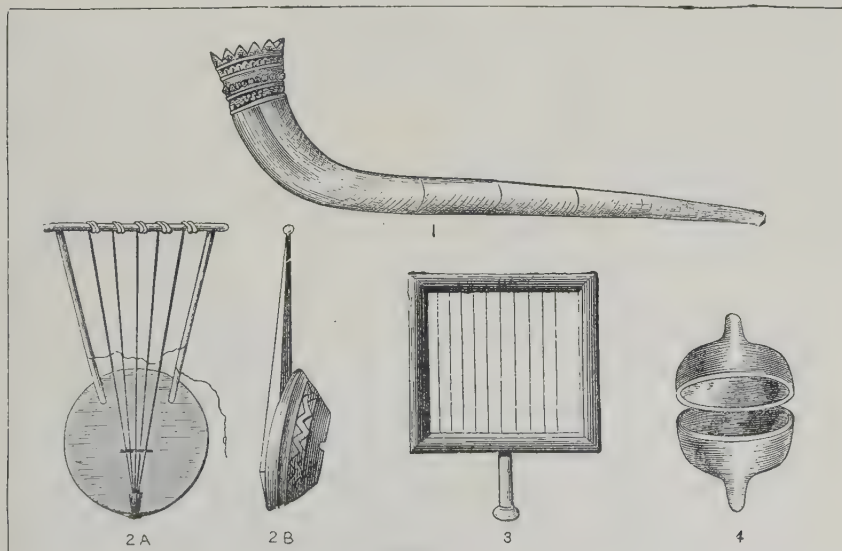
was the harp, which is found in all sizes, from those carried in the hand, to the immense temple harps of twenty-three strings. Besides being used in the temple services, we know the harp was a royal instrument because many have been found in the tombs of the Kings. It is certain that the Israelites learned the beauties of the harp during the days of bondage in Egypt. David undoubtedly played on the hand harp. (See Psalms CXXXVII, 1-5, XXXIII and XLVII.)

Many students of musical therapy believe that David's music was based on a definite science, which

* Hence the influence of the youth David on Saul.



ANCIENT EGYPTIAN MUSICAL INSTRUMENTS



HEBREW MUSICAL INSTRUMENTS

1. Shofar.

2A, 2B. Hasur, the Hebrew Zither.

3. Psalter.

4. Cymbals.

a direct influence on musical development. Moses gave explicit directions as to how instruments should be made and used. But it was not until the Golden Age of David and Solomon that Hebrew music reached its highest development. Large choirs of voices and instruments were used in the religious service of the Hebrews, and during the reign of King Solomon it is said that as many as 4,000 musicians were employed regularly in the temple services. Josephus, the historian, in describing the glories of Solomon's temple, tells of 200,000 silver trumpets, of 200,000 silk coats for the Levites who sang sacred songs, and of 40,000 harps and psalteries. He writes also of one performance before King Solomon, given by 200,000 singers, 40,000 sistra players and 200,000 trumpets. All religious music was chanted by the priests and answered by the choir in the form known in the Catholic Church as antiphonal singing.* (See Program III, Part II.) The earliest instrument of the Hebrews was the *shofar*, a trumpet made from a ram's horn, which is still used in the orthodox temples, to assemble the congregation on festival and holy days. These horns were duplicated in brass for use in times of war.† *Pipes and flutes*



EGYPTIAN DANCE

were often combined with the *lyre*, with the *psaltery*, with the *harp*, and the *toph*. A Hebrew *tambour* with metal janglers copied from the Egyptian *sistra*, was also used in the temple service. This was the instrument

Miriam used to accompany her song of triumph (Exodus XV—1), and when Jephthah's daughter came forth to meet her father, she held a *toph* in her hands.

The great *Hallelujah* Psalm CL, well sums up the importance of music in the daily life of the Israelites.

ILLUSTRATIONS

V-9044 { B'rochos (Blessings)
Haneros Hallolu (These Candles)
S'vion (The Top) }

David Putterman and Choir

* The Psalms of David were written to be sung in this antiphonal manner. They are still used in this way as Responsive Readings in the Protestant churches.

† On the arch of Titus in Rome, there is a sculptured relief of these Hebrew trumpets.

V-9045	{ Kiddush (Sanctification) Sholom Alechem (Peace Unto You) The Sabbath Queen }	<i>David Puttermann and Choir</i>
V-9046	{ Tsur Mishelo (Rock of Plenty) Eliyohu Hanovi (Elijah the Prophet) Ba-ah Menucha—(Rest Comes) Mi Y'mallel—(Who can recount) }	<i>David Puttermann and Choir</i>
35830	{ Kol Nidre (Day of God) } Eli, Eli	<i>Victor Salon Orchestra</i>
V-59023	Ribono Shel Olom (Lord of the World)	<i>Cantor Rosenblatt</i>
12536	{ Racheh Nu (Mercy) } Eili, Eili	<i>Fiedler-Boston "Pops" Orchestra</i>
6695	Hebrew Melody (arr. Achron)	<i>Heifetz</i>

PROGRAM II

THE MUSIC OF THE GREEKS

THE Greeks adopted their musical science from the Egyptians. They considered the study of music of extreme importance and the education of the Greek youth comprised but two topics: music and athletics.

It is customary to divide Greek music into three general periods:

1. *Mythical Age*—prior to 675 B. C. (As the Pythian Games founded 1000 B. C. introduced musical contests, the knowledge of Greek musical science supposedly starts from that date.) It was during this period that the mythical stories of the power of music, as illustrated by Hermes, Pan, Apollo, Marsyas, Orpheus, and Amphion, originated.

Homer (950 B. C.) is credited with the heroic poetry which was recited by the *bards* to the accompaniment of the *lyre*.

2. *Classical Period*—650–338 B. C. Macedonian Conquest. This period really culminated in the fifth century in Athens. The greatest names associated with the music of this time were the musicians Terpander, Pythagoras, and



DESIGN FROM A GREEK VASE

Arion; the poets, Alcaeus and Sappho, and the Attic School of Drama.

3. *Alexandrian Period*—325 B. C. to the Christian Era. During these years original thought in art gave way to servile copying of past great works. This was the period of Roman music, which, like the other forms of art, was but a bad imitation of that of Greece.

The Greeks were especially partial to stringed instruments, the *lyre* and *cithara* being the most popular. The wind instruments were the *auloe* or long flute, the *single* and *double flutes*, and *syrinx* or *Pan's pipes*, a mouth organ of seven reeds bound together. They used but a few percussion instruments, and these were small in size, being mostly *tambourines*, *cymbals*, and the *cistra*. *Trumpets* and *horns* of brass were used occasionally and became very popular in later Roman days.

In the Greek theatre, the choruses and the dancers were of great importance. Many of the principal actors sang their lines with an accompaniment of the lyre.*

The Greek scale was founded on the tetrachord, meaning four tones. These were the tones of the four strings of the early Greek lyre. Later, different scale relationships came into use. The position of the half-tone in the *tetrachord*, or four-toned scale, varied according to different localities, thus there were several principal scales or modes: *Dorian*, *Phrygian*, *Lydian*, *Mixolydian*, *Hypodorian*, *Hypo phrygian*, and *Hypo lydian* being the most important.† These modes were established, it is said, by Pythagoras (born in Samos, 582 B. C.). Each was supposed to have its own individual characteristic. The *Dorian Mode* was the simplest. Plato felt it to be the only one "worthy of man."



TERPSICHORE

(Note example of primitive lyre.)



APOLLO

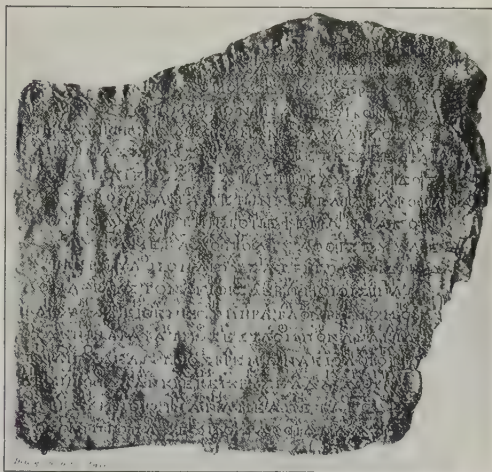
(Note example of later form of lyre.)

* Originally the actors were the leaders of the two antiphonal choruses.

† From the combination of two of the Greek tetra-chords our major and minor scales were developed

The *Lydian* was of a soft, tender, languorous character, and all love songs were in this mode. The *Phrygian* was of a more violent nature, and was always used as the accompaniment of the *Bacchanalian* dances. The *Mixo lydian* was the mode of sentiment and passion. Sappho's verses were sung in this mode.

The method of notation employed by the Greeks was the use of letters above the words to indicate the pitch, but not the duration of the tone. In later days these were supplemented by a peculiar system of characters, which were used to indicate where the breath should be taken and which were thus a slight suggestion as to the rhythmic accent.*



MARBLE TABLET OF THE HYMN TO APOLLO



A MODERN GREEK DANCE

ILLUSTRATIONS

(See also Program XIX, Part I.)

20896 Hymn to Apollo—Found at Delphi, 1893

Palestrina Choir

36040 { I Believe—The Creed }
 { Lord Listen to My Prayer }

Russian Metropolitan Choir

* Very few examples remain in existence of music written in the old system of the Greeks. See analysis of *Hymn to Apollo*.

- 24783 Kalamatianos—Greek Dance from Kalamala
 30223 Hymn of the Cherubim, No. 7 (*Bortniansky*)

Pipe with Trio
Russian Choir

PROGRAM III

THE MUSIC OF THE EARLY CHURCH

DURING the early days of Christianity, music was classified as religious music and secular music. When the bands of Christians met in the secret chambers of the Catacombs, psalms were chanted as a part of the service in the old antiphonal manner of the Hebrews. No instruments were used in these services. The early Church fathers felt that "a Christian maiden should not know the sound of a flute or lyre," as these instruments were always associated with the orgies at the courts of the emperors. It was, moreover, necessary to maintain strict secrecy as to these gatherings, and even the chants were sung in a low tone. With the establishment of the Greek Church, Greek music was introduced. From the stories of St. Cecilia, St. Augustine and others, one can realize the important part music played in the early religious enthusiasm.

Secular songs and dances, as well as all instrumental music, became a part of the daily life of the people, but was entirely distinct from religious music until the time of the Crusades.

The first important name in the Early Church school is: Ambrose (333-397), Bishop of Milan, who collected the old chants then in use, and established a definite form of Church service. He sent missionaries to Northern Europe to teach the Ambrosian chant. Ambrose used four of the Greek scales known as the *Authentic* modes. They are based on the *Dorian*, *Phrygian*, *Lydian* and *Hypo-Lydian* scales of the Greeks. Only a few of the Ambrosian chants have come down to us for this system of Church music is rarely heard today, save in the old Church of St. Ambrose, in Milan, and in a few places in Northern Italy. A few hymns attributed



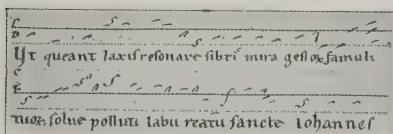
CHURCH OF ST. AMBROSE, MILAN

to Ambrose are still in the Church hymnals.

Pope Gregory the Great (540-604) established the Gregorian chant or plain song now in use in the Roman Catholic Church. Gregory's chants were written in a large book called the *Antiphonal* or *Antiphonarium*, the tones being indicated by a system known as *neume* notation. Gregory added to the four *Authentic modes*—the four *Plagal modes* as well. These were simply new versions of the old *Authentic scales*. Feeling that the singing in the Church must be absolutely disassociated from that of the secular world, Gregory laid down strict rules for the use



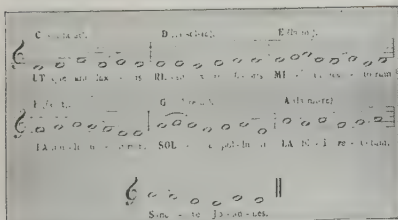
From a Mss. of the 10th Century
SUPPOSEDLY POPE GREGORY DICTATING
HIS ANTIPHONAL



(a.) In Old Neumes.



(b.) In Gregorian Notation.



(c.) In Modern Notation.

THREE REPRESENTATIONS OF THE HYMN TO ST. JOHN THE BAPTIST

of his chants and established a definite form for the Church service. In order that this should become uniform, Gregory established schools for choristers,* where every priest was taught to sing the Gregorian chant.

In order to teach *plain song* to the missionaries going to northern Europe, a *Gregorian Antiphonarium* was sent to St. Gall, Switzerland. It was here also that the next great development in the Mass took place, with the introduction of the *Sequences*. It is generally thought that the *Sequences* originated in northern France, but they were brought into regular usage through the efforts of Notker Balbulus, (ca. 840-912) a highly born and well educated monk of St. Gall, who developed and popularized them. The

* Recall the early schools of music which were found in the British Isles. It was from the Irish monasteries that the earliest teachers for the Gregorian chant were chosen.

Sequences were short hymns fitted to the codas that were added to the *Alleluia*, sung between the Epistle and the Gospel, and were sung as responses by the congregation. The music of this time was sung either in unison or in octaves.

Hucbald of Flanders (840–930), a monk of St. Armand, has long been credited with the honor of having been the first to attempt



GUIDO D'AREZZO

systematic part singing. A theoretical work of the ninth century, entitled *Musica Enchiriadiah* which is the oldest source of information on many voiced singing, has, until recent years, been attributed to Hucbald. The authorship of this work is now questioned. Whoever wrote it allowed certain voices to sing the melody, while others sang the same melody a fourth or fifth higher.

Hucbald also attempted reforms in notation, and was one of the first to use parallel lines to indicate tonal relationship. From this later developed our present staff.

Guido of Arezzo* (995–1050) discarded Hucbald's use of parallel fifths and greatly modified the use of fourths. He is said to have established the method of *solfeggio* or singing by note, which is still in use today. Although recent musical authorities claim that Guido took a system already known and in use, the discovery that each line of the Hymn to St. John the Baptist was a tone higher than that which preceded it has long been attributed to him.

It is said that Guido took these syllables and taught the seven tones of the scale through their use.

†*Ut queant laxis.*

Resonare fibris.

Mira gestorum.

Famuli tuorum.

Solve polluti.

Labii reatum.

Sancte Johannes.

English Translation

In order that Thy servants with loose (vocal) chords may sing again and again the wonders of Thy deeds, quash the indictment against our sinful lips, O Saint John!

Guido also used colored lines on which the *neumes* were written, and indicated, by means of letters before each line, that all *neumes* on said line were of a certain pitch. Those above and below were thus given

* Arezzo is a hill town in Italy between Rome and Florence. Many recent discoveries in Etruscan art have been found here.

† For euphony "ut" was later changed to "do" and the seventh tone of the scale became "si" or "ti."

a definite relationship. The line letters he employed were C, G, and F. The modern clefs are simply transformations of these original letter forms.

Fianco of Cologne (thirteenth century) established a system of representing rhythm by measure. He employed four kinds of notes, from *brevis* (the shortest) to *maxima* (the longest). He was the first theorist to distinguish between duple and triple time, and advocated the use of triple time as "the perfect measure" for church music.

The general spread of musical science throughout Europe is best realized when one notes that these reforms in music started in Italy, spread through Switzerland to Flanders, returning to Italy and thence back to Cologne in Germany.



From "Gerbert's Scriptores"
GUIDO OF AREZZO EXPLAINING
HIS USE OF THE MONOCHORD TO
THE BISHOP THEODALDUS

ILLUSTRATIONS

(For analyses look under Church)

- 20896 Ambrosian Chants: (1) *Veni, Creator, Spiritus (Hymn of Charlemagne)
(2) Te Deum Laudamus *Palestrina Choir*
- 20897 Magnificat—Gregorian Chant—Examples of Falso Bordone
Palestrina Choir
- 21621 Gregorian Chants: { (1) Ave Maria (2) Kyrie Eleison } *Palestrina Choir*
{ (1) Dies Irae (2) Sanctus, Benedictus }
from Requiem Mass in which Dies
Irae forms an integral part.
- 20897 { (1) Hymn to St. John the Baptist } *Palestrina Choir*
{ (2) Examples of Organum and Diaphony (3) Discant }
- M-87 Gregorian Chants *Monk's Choir of St. Pierre de Solesmes Abbeys*

PROGRAM IV

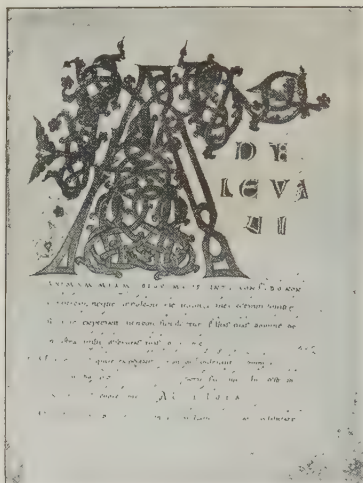
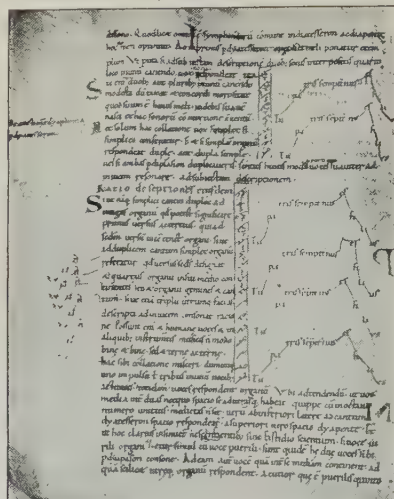
SECULAR MUSIC IN MEDIÆVAL DAYS

WHILE the science of music was being developed under the direction of the Church, the real spirit of music was in the hands of the common people. The truest conception of all art rises from the daily life of the folk, and this is just as true in the early development of music as it is in the later founding of the modern national schools.

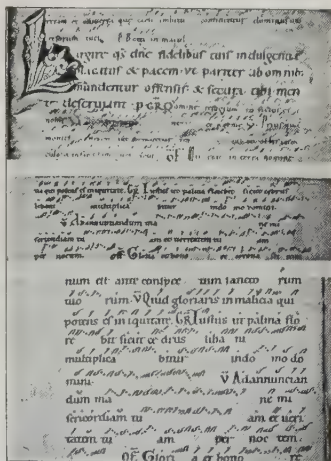
The early Minstrels of the north were divided into two classes: the *bard*, who recounted deeds of chivalry; and the *minstrel*, who, in addition to his musical attainments, did tricks also, and frequently

* Also known as *Hymn of Charlemagne* and *Hymn of Jeanne d'Arc*.

EXAMPLES OF EARLY NOTATION

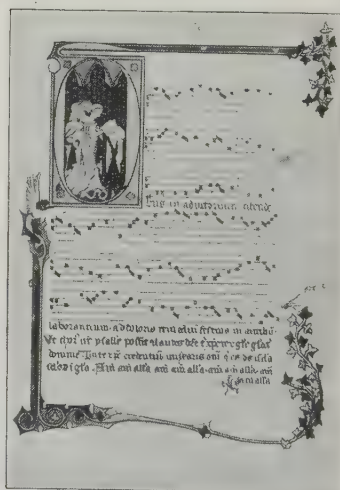
FIRST PAGE OF THE GREGORIAN
ANTIPHONAL

SPECIMEN OF HUCBALD MANUSCRIPT



OLD MANUSCRIPTS

- (a). Zurich, Tenth or Eleventh Century.
(b). Provence, Twelfth Century.
(c). Zurich, Thirteenth Century.

PAGE OF A THIRTEENTH CENTURY
MANUSCRIPT IN THE LIBRARY OF
THE UNIVERSITY OF MONTPELIER

appeared as an actor in the early miracle and mystery plays. These men in France were known as *Jongleurs*, or Jugglers, and were generally in the employ of the Troubadours, or French knights, who sang their lays to the fair court ladies. When the *Jongleurs* settled in the cities these musicians formed guilds similar to those of the other trades, the earliest being the order of *Jongleurs of St. Jullien* in Paris, which held the right to produce all the music for that city and refused to allow any musician, not a member, to play there. This order was in existence until the reign of Louis XV. In England and Germany similar conditions were found; the town pipers of Germany existing in some places until the middle of the nineteenth century.

It is noted in general history that, as a result of the Crusades, there ensued a period known as the Age of Chivalry (twelfth and thirteenth centuries). To this period belong the Troubadours of France, Italy, and Spain (called *Trouvères* in Northern France) and the Minnesingers of Germany. These men returning from the Orient brought instruments, poetry, and music from the far East which were soon assimilated with their own.

The Troubadours counted among their numbers William, Count of Poitiers (1080-1127); Richard I of England, "The Lion Hearted" (1157-1199); Chatelain de Coucy (1157-1203); King Thibaut of Navarre (1201-1253); and Adam de la Halle (1240-1287), who was known as *The Hunchback of Arras*. He was the most famous of the Troubadours and to him is attributed the pastoral operetta *Robin and Marion*, in which is to be found the germ of the comic opera of later days. The Troubadours wrote in the simple style of the song, and accompanied their melody with stringed instruments. They frequently employed *Jongleurs* to aid them in furthering their cause. When the later Crusades drew all the nobility to the East, the common



CHURCH OF ST. JULLIEN,
PARIS, 1330



Painting by Franz Hals
THE JESTER



14th Century Print
WALTHER VON DER VOGELWEIDE

Vogelweide, Wolfram von Eschenbach. Their annual contest of song was immortalized by Wagner in *Tannhäuser*.

To Gottfried von Strassburg, literature is indebted for the best Teutonic version of the old Celtic legend of *Tristan and Isolde*, while Wolfram von Eschenbach in his *Parsifal* and *Titurël* gave to the world the greatest mediæval versions of the *Holy Grail*.*

With the decline of feudal power in the fourteenth century, the burghers and artisans of the towns formed the guilds of Meistersinger (mastersingers) which reached their culmination of power in the sixteenth century. Through the efforts of these guilds the art of music became a trade as important as any other industry. Starting in

people took up the development of music.

The Minnesingers (literally translated Love Singers) carried on the musical movement in Germany, and are contemporaneous with the greatest of the Troubadours. They flourished during the period of Hohenstaufen supremacy (twelfth and thirteenth centuries). They were not only musicians, but also the epic poets of the day, and the finest German poetic versions of mediæval legends are attributed to them. The greatest order of the Minnesingers met in the Wartburg Castle in Eisenach, and included Hermann, the Landgrave of Thuringia, Gottfried von Strassburg, Heinrich Tannhäuser, Walther von der



HANS SACHS
(From the monument in Nürnberg)

* Wagner obtained his inspiration for *Lohengrin* and *Parsifal* from Wolfram, while he follows the legend of Tristan as given by Gottfried, in his *Tristan and Isolde*.



NURNBERG, THE HOME OF THE MASTERSINGERS



TRIAL OF A CANDIDATE FOR THE MASTERSINGERS' GUILD



ST. CATHERINE'S CHURCH, NURNBERG, WHERE THE
MASTERSINGERS MET

the Rhine country, the movement spread to Bavaria. The most famous order of Nuremberg* was dominated by the great genius, Hans Sachs (1494-1576), known as "a shoemaker and a poet, too." The Mastersingers built their songs according to strict rules. Their imagery was often weakened by their conventional method of composition, which was bound to the tablature or laws of the order.

ILLUSTRATIONS

- | | | |
|-------|---|--------------------|
| 20152 | { Duke of Marlborough
War Song of the Normans (2) Crusaders' Hymn } | Victor Male Chorus |
| 1272 | | |
| | Minnelied (Love Song) | McCormack |
| | { Merci clamant (<i>de Coucy</i>) (2) Pour mal tems, ni pour gelée
(<i>Thibaut of Navarre</i>)
Robins m'aime—Robin and Marion (2) J'ai encor un tel pate—
Robin and Marion (<i>Adam de la Halle</i>) } | Dixon |
| 20227 | | |

PROGRAM V

MEDIÆVAL SCHOOLS OF MUSIC

THE rise of definite schools of music was the result of the general musical knowledge which was fast spreading among the common people. With the establishment of the University of Paris in 1100, a school of music was considered as necessary as a school of science, and there is absolute proof that such a school existed in England, because of the manuscript of a six-part canon called *Sumer is icumen in* (probable date 1225 to 1240).



Engraving by Gardano, 1559
ADRIAN WILLAERT

From France the movement spread to the Netherlands, then down to Italy, and gave rise to the birth of opera at the end of the Renaissance. The music of this period was originally all written for choruses, and was composed in the strict antiphonal style of the Gregorian chant, later developing into the polyphonic, or many-voiced part writing. All music

* Wagner's one comic opera, *Die Meistersinger von Nurnberg*, tells of the customs of the most famous guild and its leader, Hans Sachs.



MICHAEL PRAETORIUS

ment of tone painting and secular music. The chief masters of this period carried the science of the north into Italy. The most important genius was Adrian Willaert (1480–1562), who founded the instrumental school of Venice.* In 1527 Willaert was appointed choirmaster of St. Mark's, Venice. Noting that there were two organs in the opposite choir lofts, Willaert determined to use them in the antiphonal manner. His pupils, Cypriano de Rore (1516–1565), the first to use chromatic harmony, and Andrea Gabrieli (1510–1586), the first to use instruments in the antiphonal manner, carried on Willaert's ideas and made

the school of Venice of supreme importance.

Claude Goudimel (1505–1572) was another pupil of the great Josquin. Past historians credited Goudimel with founding the great Roman School, where Palestrina, Anerio, and Nanini received their musical training. It has been recently proved that Goudimel did not go to Italy but went directly to France. His influence on the French Church music of this period has long been recognized. Other composers of this period were Nicolas Gombert (1490–1556?), Jacob Arcadelt (1514–1560), noted for his *Madrigals*, and Clement Jannequin (1485?–1550), who attempted to imitate the sounds of nature. They wrote secular music almost exclusively and are the first composers of descriptive music.

Fourth Period (1520–1625). Counterpoint became subservient to expression. This period was dominated by Orlande de Lassus (1532–1594), who was known throughout Europe as "The Prince of



SETHUS CALVISIUS

* The development of the viol family (violin, viola, violoncello, contra bass) is a direct result of the intercourse between Venice and the Far East. The rebec of the East was combined with the crwth of Northern Europe and became the viol; this reached its perfection of development in the School of Cremona (established by Amati in 1520), which was especially prominent during the seventeenth and early eighteenth centuries. (See Program XX, Part III.)

Musicians." He is said to have written over 2,500 compositions. A complete master of counterpoint, de Lassus wrote in all styles. Often his music is as stiff and conventional as Okeghem's; again it is filled with modern chromatic harmonies, yet it ever abounds in the highest and truest religious expression.

Jan Pieters Sweelinck (1562-1621), Jacques de Wirt (1536-1596), Phillipe de Monte (1521-1603), all men of talent, were completely overshadowed by the greater genius of de Lassus.

In Germany, Heinrich Isaac (1450-1517), Paulus von Hofhaimer (1459-1537), Sethus Calvisius (1556-1615), Hans Leo von Hasler (1564-1612) and Michael Praetorius (1572-1621) played important parts in the development of contrapuntal form.



PALESTRINA

Contemporaneous with this period was Giovanni Pierluigi Sante (1524²-1594), called Palestrina from his birthplace. With Palestrina, polyphonic religious music was brought to its culmination, and it may be rightly claimed that no church music since his day has reached the truly religious height of Palestrina's *Mass of Pope Marcellus*. It has always been thought that this work and some of Palestrina's other Masses had an influence on the Council of Trent as to their decision regarding the value of Church music. Palestrina's later music shows a simplicity and severity of style, which did much to establish the purity and beauty of all truly religious music since his day. Palestrina and his followers, Giovanni Nanino (Nanini) (1545-1607), Gregorio Allegri (1582-1652), and Felice Anerio (1560-1614) helped to give again to the Roman Catholic Church the purity and strength of the Gregorian type of expression.* They also laid the foundations for the great chorus singing of the oratorios and operas of the next century.

The period from the thirteenth to the seventeenth century is called the Renaissance or "reawakening" and is generally associated with the visible arts. This return to the methods and tastes of ancient Greece was evidenced not only in architecture, sculpture, painting and letters, but also deeply influenced the music of the day. Just as the artists of the North mingled with those of Italy in the development of the visible arts, so the musicians of the North also became an active part of the musical life of Italy.

* Pope Pius X returned to the use of the Gregorian Chant and to the style of the mediæval church writers.

During the high period of the Renaissance (the sixteenth century) when the Medici family of Florence dominated the arts of Italy, a knowledge of music was, as it had been in the days of ancient Greece, an essential part of every gentleman's education. Lorenzo, "The Magnificent," (1449-1492) was a great patron of music. He himself often wrote verses for the carnival and for ballets. Many of these were set to music by his court musician, Heinrich Isaac (1450-1517), a Netherlander he had brought from the North. Lorenzo frequently organized great festivals and pageants, and music was always an important feature of his festivities. At this time Josquin des Prez, "the Prince of Musicians," was located in Rome, and great strides were also made there to perfect secular musical expression.

Luther had proved the value of congregational singing and of the use of folk songs. The followers of Josquin carried on many of Luther's ideas, and it soon became a recognized fact among musicians that the people really enjoyed singing songs that told stories and presented dramatic possibilities. These songs became more popular than the musical tones of the religious service. Therefore the masters of the Netherland school carried their great musical technique into the realm of secular music as well as using it for sacred compositions.

It was natural that with the passing of Palestrina, the greatest master of religious music, his followers should have carried on a strong development of secular music. The madrigal became the form which attracted the attention of these musicians. Although it clung to the old contrapuntal style of composition, the madrigal brought forward many new possibilities to composers. During the sixteenth century it developed in Italy, passing to Germany and England from the Netherland and Venetian masters and reaching its highest development in the first half of the seventeenth century.

One of the greatest masters of the madrigal was Claudio Monteverdi (1567-1643) who was recognized as a great composer at the time of the death of Palestrina. Like the Anerios, two brothers who were followers of the great Roman, and Luca Marenzio (1550-1599), Monteverdi developed the secular form of the madrigal in a manner heretofore unknown. The greatest madrigal writers in England were John Wilbye (1574-1638), William Byrd (1543-1623), Thomas Morley (1557-1603), John Dowland (1562-1626), Thomas Weelkes (1575-1623), Thomas Ravenscroft (1593-1633) and Orlando Gibbons (1583-1625).

Beside the great schools of Italy, England and France, an interesting school which developed the madrigal is to be found in Spain at this time. The folk music of Spain has always been of unique beauty,

and much of the feeling of Spanish folk songs is to be noted in the Spanish madrigals of the sixteenth century. They were always accompanied by the lute and guitar, both instruments of the people. The main difference between the Spanish works and those of Italy was that the Spanish madrigals were generally in a narrative style and were reminiscent of the Troubadour songs of a bygone day. Among the Spanish madrigal composers were Cristobal Morales (1500–1553), Tomás Luis de Victoria (1549–1611), Alonzo de Mudarra and Luis Milan, both lute masters of the sixteenth century.

ILLUSTRATIONS

- | | | |
|---------------------------|---|---|
| 4316 | Sumer is icumen in | <i>The London Madrigal Group</i> |
| 26780 | { Un jour m'en allai (The Love Bird) (<i>deWert</i>) | } <i>The Lee Jones Madrigal Singers</i> |
| | { Au joli bois—Chanson (Ah! Beautiful Forest) (<i>de Sermisy</i>) | |
| | { Diaphenia Like the Daffdowndilly (<i>Pilkington</i>) | |
| 1962 | { Landsknechtständchen (Soldier's Serenade) (<i>de Lassus</i>) | } <i>Trapp Family Choir</i> |
| | { Die Martinsgans (St. Martin's Goose) (<i>de Lassus</i>) | |
| | { Ein Hennlein Weiss (A Little White Hen) (<i>Scandelli</i>) | |
| 1960 | { Mein einigs A (My Own A) (<i>Hofbaimer</i>) | } <i>Trapp Family Choir</i> |
| | { Farewell to Innsbruck (<i>Isaac</i>) | |
| 1963 | { My Love, You Have Bewitched Me (<i>Hasler</i>) | } <i>Trapp Family Choir</i> |
| | { Now Then, Dear Guests (<i>Sartorius</i>) | |
| 26781 | Sweet Maiden (<i>de Lassus</i>) | <i>The Lee Jones Madrigal Singers</i> |
| 26782 | { Sweet Suffolk Owl (<i>Vautor</i>) | } <i>The Lee Jones Madrigal Singers</i> |
| | { The Silver Swan (<i>Gibbons</i>) | |
| <i>Spanish Madrigals:</i> | | |
| 15164 | { Triste estaba el Rey David (<i>de Mudarra</i>) | } <i>Max Meili</i> |
| | { De la sangre de tus nobles (<i>de Mudarra</i>) | |
| | { La Manna de San Juan (<i>de Mudarra</i>) | |
| | { Señora, si te olvidar (<i>de Mudarra</i>) | |
| | { Al monte sale amor (<i>Valderabano</i>) | |
| 15165 | { Durandarte (<i>Luis Milan</i>) | } <i>Max Meili</i> |
| | { Perdida Tengo la Color (<i>Luis Milan</i>) | |
| 15166 | Con Lagrime e Sospir (Not Crying Am I) (<i>Williaert</i>) | <i>Max Meili</i> |
| <i>Religious:</i> | | |
| 26781 | O Vos Omnes (O All Ye That Pass By) (<i>Morales</i>) | <i>The Lee Jones Madrigal Singers</i> |
| 21622 | { Ave Maria (<i>Arcadelt</i>)—Homophonic style of classic period | } <i>Palestrina Choir</i> |
| | { Adoremus Te (<i>Palestrina</i>) | |
| 20897 | Antiphonal setting of Gloria Patri (<i>Palestrina</i>) | <i>Palestrina Choir</i> |
| 26782 | Pater Noster (Our Father) (<i>Palestrina</i>) | <i>The Lee Jones Madrigal Singers</i> |
| 20898 | { Popule Meus (My People) (<i>Palestrina</i>) | } <i>Palestrina Choir</i> |
| | { Sicut Cervus—Motet (As Panteth the Hart) (<i>Palestrina</i>) | |
| | { Hodie Christus natus est (Christmas Carol) (<i>Palestrina</i>) | |
| 20410 | { Crucifixus (<i>Lotti</i>) | <i>Dayton Westminster Choir</i> |

- | | | |
|--------|---|---|
| | | <i>Palestrina Choir</i> |
| 21623 | { | Joseph Mine (<i>Calvisius</i>) |
| | | Lo, How a Rose E'er Blooming (2) To Us is Born Immanuel (<i>Praetorius</i>) |
| 35941- | | Missa Papae Marcelli (Mass of Pope Marcellus) (<i>Palestrina</i>) |
| 35944 | } | <i>Westminster Cathedral Choir</i> |

PROGRAM VI

THE MUSIC OF SHAKESPEARE'S DAY

EVERY student of Shakespeare knows how frequently the great master of drama refers to music, and how accurate are his statements regarding the art. Only one who loved and thoroughly understood the scientific side of music could make reference to it with such unerring accuracy; consequently, in recent years the students of early music have turned to Shakespeare as an outstanding authority regarding the music of his time.

It was during Shakespeare's day that both the opera and the oratorio were born (1600); it is natural, therefore, that the attention of the world's music historians should have been directed especially toward those countries where these forms were being developed.

Yet the England of Shakespeare's time possessed a knowledge and culture of music which has rarely been equalled by any nation at any period of history. One who could not play or sing, read music at sight, or improvise a part, either vocally or on some instrument, was considered an illiterate.

Queen Elizabeth herself was an excellent performer on the *virginals*, the most popular keyboard instrument of the day. (See page 254.) In her Court during the late 16th century were many excellent musicians including Doctor William Byrd (1538-1623), who was the Queen's teacher and great friend; Thomas Morley (1557-1602), John Bull (1562-1628) Orlando Gibbons (1583-1623), John Dowland, (1562-1626) the chief lute player of the day, and Thomas Weelkes (1575-1623). They were all remarkable composers, whose names are quite as great an honor to England as are those of some of the literary men of their period.

It was a time of really great musical development in England, which prepared the way for the climax of English musical art brought to its culmination in the next century by the genius of Henry Purcell (1659-1695).

Although the English masters of the Elizabethan period did not employ orchestral combinations, there was a great deal of concerted music. It is said that Queen Elizabeth always had music with her meals, her orchestra consisting of twelve trumpets and two kettledrums, with fifes, side drums and cornets. Every gentleman's house was equipped with what was called "a consort of instruments" consisting of either

all viols, in various sizes, or viols, virginal, flutes and lutes. On these instruments, the host and his friends were wont to play for their evening's entertainment. Every barber shop was similarly equipped, so that the patrons could play while waiting their turn.

The musicians of that day were held in considerable esteem, for King Henry VIII, Edward VI, Queen Mary and Queen Elizabeth were all accomplished musicians. But the average professional performer on a musical instrument did not enjoy such rank, Shakespeare usually depicting them as "villains" or "musical vagabonds." A law of that time promised "strict punishment to all minstrels, wandering abroad," which classified them as "rogues, vagabonds and sturdy beggars." In fact there seems to have been at one time so much music made by "unprofitable pipers and fiddlers," that it was declared a public nuisance.

Much of the music mentioned by Shakespeare and employed in the first performances of his plays was taken from the folk songs or composed songs already in existence. Byrd made several books of arrangements for Queen Elizabeth of such old airs as *Sellenger's Round*, *Green-sleeves*, *Heart's Ease*, *The Carman's Whistle*, *O Mistress Mine*, and *Peg-A-Ramsey*, all airs mentioned by the great bard in several of his plays. The song of *O Willow*, *Willow* is a very old air which Shakespeare has Desdemona sing in *Othello*.

The singing of rounds or catches was a very popular sport of the frequenters of the taverns and Shakespeare makes use of this musical medium in *Twelfth Night*, *The Tempest* and several of his other comedies. Catches developed among the higher classes into definite canonical singing which often became very intricate. The singing of madrigals was also enjoyed by many of the young people of the day and this complicated form of vocal counterpoint reached its perfection soon after this period. It was the custom for these madrigal singers to sit around a table and therefore this music is frequently referred to as *table music*.

Some of the works of Shakespeare inspired musicians of his day just as they have inspired later composers. Many of the Shakespearean plays were given their productions with musical accompaniment, which had been actually composed for the performance.

ILLUSTRATIONS

26783	Lullaby, My Sweet Little Baby (Byrd)	<i>The Lee Jones Madrigal Singers</i>
1943	Pavane Gigue (Byrd)	<i>Stokowski-Philadelphia Orchestra</i>
7873	Pavane, Galliard (Byrd)	<i>American Society of the Ancient Instruments</i>
26706	{ Willow, Willow—Othello (Traditional)	Marie Houston
	{ Airs Sung by Ophelia—Hamlet (Traditional)	
26707	Farewell, Dear Love—Twelfth Night (Robert Jones)	Marie Houston

4316	{ Now is the Month of Maying (<i>Morley</i>) My Bonnie Lass She Smileth (<i>Morley</i>) I Thought That Love Had Been a Boy (<i>Byrd</i>) }	<i>The London Madrigal Group</i>
4317	{ Sweet Honey Sucking Bees (<i>Wilbe</i>) Ah Dear Heart (<i>Gibbons</i>) }	<i>The London Madrigal Group</i>
1964	Come Deep Sleep (<i>Dowland</i>)	<i>Trapp Family Choir</i>
15166	It was a Lover and His Lass (<i>Morley</i>)	<i>Max Meili with Lute</i>
26780	We Shepherds Sing (<i>Weelkes</i>)	<i>The Lee Jones Madrigal Singers</i>
26781	To Shorten Winter's Sadness (<i>Weelkes</i>)	<i>The Lee Jones Madrigal Singers</i>
26783	{ O Care, Thou Wilt Dispatch Me Hence Care, Thou Art Too Cruel }	<i>The Lee Jones Madrigal Singers</i>
	Welcome Sweet Pleasure	
20445	{ Sellenger's Round—Elizabethan Folk Dance Gathering Peascods—Elizabethan Folk Dance }	<i>Mayfair Band</i>
21619	Greensleeves—Elizabethan Folk Dance	<i>Victor Band</i>

PROGRAM VII THE BEGINNINGS OF OPERA (See Program III, Part IV)



FIRENZE, BARDI PALACE, WHERE THE
"CAMERATA" MET

IN the development of secular music through the mediæval period, the *mysteries* and *miracle plays* were given with music. Occasionally pastoral plays were produced with music by the Troubadours; yet no real development, combining the drama with music, took place until the seventeenth century. Through the efforts of a band of wealthy Florentine nobles the form of opera was given to the world. This group of men, known as the Camerata, believing that the Greeks had recited their dramatic lines to a musical accompaniment, made several attempts to recreate this form. A short poetic work on the mythical story of *Dafne*, built on this musical plan, was produced in 1597. In *Dafne* the Camerata presented the

principles of the modern music drama; namely, that drama, music, and interpreter should be of equal importance.

In 1600 the real movement began with the publishing of the score of *Euridice*, a music drama by Peri and Rinuccini. Collaborating with them was Caccini, another Florentine musician, who contributed many beautiful airs for Peri's *Euridice*. This work was produced for the marriage of Maria de Medici to Henry IV of France,* and scores were sent all over Europe.† From Florence the movement spread to the other schools of Italy, to France, Austria, and Germany. Its development in Italy is coincident with the rise of the three Italian Schools: Rome, Venice, and Naples.

ROME.—Development of choruses, particularly noticeable in the interest shown in oratorio. Carissimi (1605-1674) was the greatest oratorio writer of Rome.

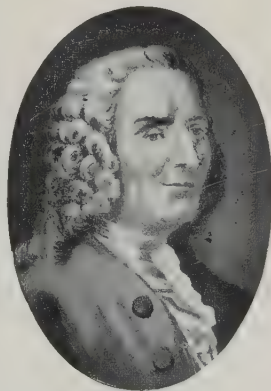
VENICE.—Instrumental development and marvelous stage equipment. Opera divided into *opera seria* and *opera buffa*. Monteverdi (1567-1643) introduced violins into the orchestra. Cavalli (1602-1676) introduced the comic element into opera. Cesti (1623-1669), pupil of Carissimi, attempted to combine the ideas of his master with those of Cavalli, and divided the opera into *opera seria* and *opera buffa*. Caldara (1670-1736) was a prolific composer of operas, oratorios, and masses.

NAPLES.—Vocal display becomes of greater importance than dramatic action. Stradella (1645-1682); Alessandro Scarlatti (1659-1725) (contemporary of Händel).

FRANCE.—The opera takes at once a popular place, due to the influence of Cambert, Perrin and Lully, who held from the French government the exclusive rights to produce opera in France. Perrin (1616?-1675), Cambert (1628-1677), were the founders of French Opera; Lully (1632-1687), founder of Italian Opera in France; Rameau (1683-1764) (contemporary of Händel).

GERMANY.—The Thirty Years' War‡ made the expense of opera practically impossible, and there were but few works in this form written by German composers. These were in absolute imitation of the Italian and French works of the period. A number of opera houses under noble patronage were built.

ENGLAND.—Chiefly influenced by the Italian type of *opera seria*.



JEAN PHILIPPE RAMEAU

* During the same year Caccini published his own setting of the same libretto.

† The most perfect score in existence is in the Newberry Library, Chicago.

‡ The remarkable growth of instrumental forms in Germany was a direct result of the bringing into the country of the folk music of the various nations engaged in this struggle.

Henry Lawes (1595-1662), composed music for *masques* and *interludes*; Pelham Humfrey (1647-1674), brought French opera to England; Henry Purcell (1659-1695), the greatest English composer.

At the time of Händel, the *opera seria* had long been separated from the true music drama, and was in reality simply a string of recitatives and arias, sung by actors in costumes, and with elaborate stage settings; but as the individual vocal display was the only point which musicians seriously considered, there was practically no true dramatic action.

ILLUSTRATIONS

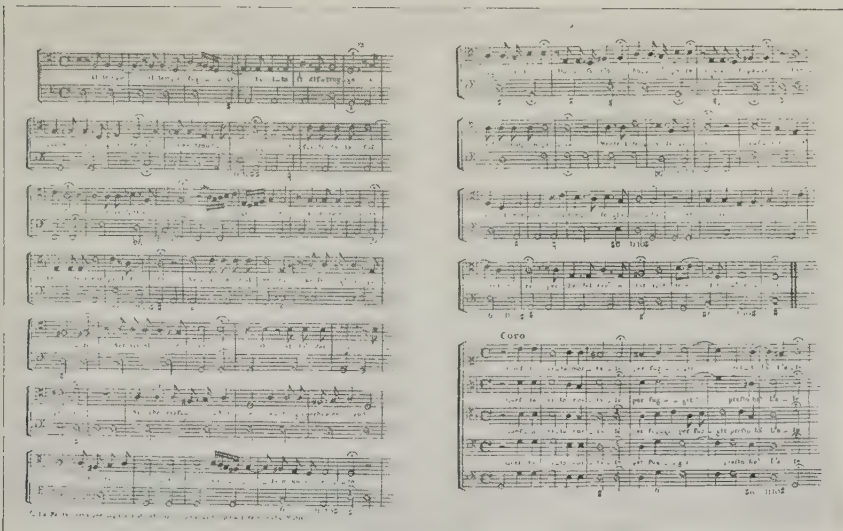
- | | | |
|-------|--|---|
| 1752 | { Funeste piaggie (Ye Dismal Hillsides)—Euridice (<i>Peri</i>)
Non piango e non sospiro (Not Crying Am I)—Euridice
(<i>Caccini</i>) | } <i>Royal Dadmun</i> |
| 21747 | { Intorno all' idol mio (About My Beloved Idol) (<i>Cesti</i>)
Ecco purch' a voi ritorno (Aye for You My Spirit Yearneeth)—Orfec
(<i>Monteverdi</i>) (2) O cessate di piagarmi (O No Longer Seek to Pain Me)
(<i>Scarlatti</i>) | |
| M-496 | Madrigals and Airs (<i>Monteverdi</i>) | <i>Vocal and Instrumental Ensemble</i> |
| 7424 | { Notturmo—Le Triomphe de l'Amour (Love's
Triumph) (<i>Lully</i>)
Prelude—Alceste (<i>Lully</i>) | } <i>Stokowski-Phil. Orchestra</i> |
| 1663 | Air Tendre et Courante (<i>Lully</i>) | |
| 15186 | Les Songes Agréables (Pleasant Dreams)—Atys (<i>Lully</i>) | <i>Landowska</i> |
| 1895 | Lament—Dido and Æneas (<i>Purcell</i>) | <i>Choral-Soc. of Univ. of Penna.</i> |
| M-533 | Suite for Strings, Four Horns, Two Flutes and English Horn (<i>Purcell</i>) | <i>Barbirolli-Philharmonic Symphony Orchestra of New York</i> |

PROGRAM VIII

THE BEGINNINGS OF THE ORATORIO

THE early oratorio is more closely related to the miracle plays than is the opera, yet the first oratorio, as such, grew out of a movement which took place in Rome and which was similar to that of the Florentine Camerata. St. Filippo Neri (1515-1595), a pious priest of the Church of St. Maria in Vallicelli, made it his custom to invite the young people of the church to come one evening each week to his private oratory (hence the name *oratorio*), and there they enacted scenes from the Bible. Finding that the interest was greatly enhanced by music, the good St. Filippo persuaded some of his friends, among them Palestrina and his followers in the Roman School, to write the musical accompaniment for these short Biblical plays. Thus there came into being the *Society of Oratorians of Rome*, their first complete work appearing in 1600. This was called *The Representation of the Soul and the Body*, and was composed by Emilio del Cavalieri (1550-1602), whose pupil, Carissimi, carried on his work. His ideas

spread through the other schools of Italy, and to France, Germany and England.



MUSICAL NOTATION OF THE OPENING SCENE OF THE FIRST ORATORIO (1600)

In Germany these musical settings of sacred subjects were always used as a part of the Church service. They were also known as *Church Cantatas* and that music written for Holy Week was called *Passion music*.

The most famous German composer of sacred music was Heinrich Schütz (1585–1672). Sent to Venice to study organ under Giovanni Gabrieli, he brought back to Germany many of the ideas of the Italian music masters. The first German opera, a setting of *Dafne*, is credited to Schütz, but it is as an oratorio composer that he holds first rank. In his *Resurrection* (1623), *Seven Last Words* (1645), and *Sacred Symphony Motets* (1629–1650), the treatment of his choruses is remarkable for brilliancy and grandeur. His works doubtless influenced the German masters who followed him up to the time of Bach.



HEINRICH SCHÜTZ

As the opera developed vocally and instrumentally, so in turn did the oratorio, until at the time of Händel, it ranked with the opera as the greatest vehicle of vocal expression in music. Händel composed his great choral works for concert performance while those of Bach were written for actual use in the church service.

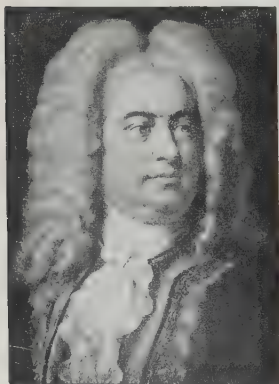
ILLUSTRATIONS

- | | | |
|-----------------|--|--|
| 7316 | Pastoral Symphony—The Messiah (<i>Händel</i>) | <i>Stokowski-Philadelphia Orchestra</i> |
| 9104 | I Know That My Redeemer Liveth—The Messiah | <i>Lucy Marsh</i> |
| 11824 | { Glory to God—The Messiah
Behold the Lamb of God—The Messiah } | <i>Royal Choral Society</i> |
| 9019 | { Surely He Hath Borne Our Grievs—The Messiah
All We Like Sheep—The Messiah } | <i>Royal Choral Society</i> |
| 35768 | Hallelujah Chorus—The Messiah | <i>Trinity Choir</i> |
| 11825 | { Hallelujah Chorus
And the Glory of the Lord } | <i>Royal Choral Society</i> |
| 6555 | He Shall Feed His Flock—The Messiah | <i>Matzenauer</i> |
| 7142 | Pastoral Symphony—Christmas Oratorio (<i>Bach</i>) | <i>Stokowski-Phil. Orch.</i> |
| M-411, 412, 413 | The Passion of Our Lord According to St. Matthew (<i>Bach</i>) | <i>Harvard Glee Club, Radcliffe Choral Society and Boston Sym. Orchestra</i> |

PROGRAM IX

GEORG FRIEDERICH HÄNDEL

GEORG FRIEDERICH HÄNDEL (1685–1759) although a contemporary countryman of the great Bach, belongs not only to the German School, but is also identified with the Italian and English Schools. He was born in Halle where his early life was spent. As a young violinist in Hamburg he came under the influence of Keiser and Mattheson, and was attracted by the Italian Opera of that day. In 1707 Händel left Germany for a period of study in Italy. He traveled about through Italy, receiving honors everywhere. All the operas which he wrote during this time followed the conventional Italian pattern. His brilliant musicianship attracted universal attention and he was soon recalled to Hanover as Court Director. This position he deserted in order to direct Italian Opera in England. This caused him to fall into disfavor in Germany. The accession of the House of Hanover to the



GEORG FRIEDERICH HÄNDEL

English throne placed Händel in an embarrassing position, but his remarkable genius in composing *The Water Music* and *The Fireworks Music* for the new King of England again won him recognition and he received a royal appointment in England which he held until his death. Händel wrote over forty operas in the style of the *opera seria*. Although they are practically obsolete today, many single arias from these works are still heard in our concert halls and bear witness to Händel's great genius and dramatic ability. When he was fifty-three years old Händel gave up operatic composition and devoted his entire time to oratorio. Unlike the *opera seria* of this day, oratorio was not fettered by strict rules and Court conventions. Händel wrote for the success of the moment and his oratorios won for him widespread recognition. His greatest oratorios are *The Messiah*, *Samson*, *Saul* and *Judas Maccabæus*. The most brilliant organist of his day, Händel's compositions for this instrument were chiefly improvisations. The twelve published organ concertos which have come down to us are regarded as essential works in the repertoire of the concert organist. As a player on the harpsichord Händel also won great fame during his lifetime, but his published works for that instrument seem insignificant when compared to those left by Bach. Händel wrote for the orchestra of his day with rare dramatic variety and great power. He used old established forms but he brought into them the same effectiveness and vigor that marked his vocal writing. There is a dominant grandeur in the music of Händel which well explains his great popularity.

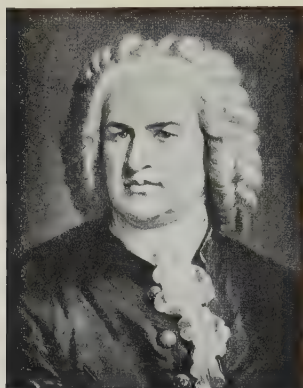
ILLUSTRATIONS

20451	Gavotte	Victor Orchestra
14229	Largo—Xerxes	Szantho
1193	Theme and Variations from The Harmonious Blacksmith— Suite V (Harpsichord)	Landowska
15182	Care Selve (Come, Beloved)—Atalanta	Norena
14305	{ Caro Amore (Dear Love)—Floridante } { Where'er You Walk—Semele }	McCormack
15751	Concerto No. 2, in B Flat Major—Organ and Orch.	Biggs-Fiedler's Sinfonietta
1716	Fireworks Music—Suite	American Society of the Ancient Instruments

PROGRAM X

JOHANN SEBASTIAN BACH

IN the middle of the nineteenth century, Robert Schumann declared: "To Johann Sebastian Bach music owes as great a debt as does a



JOHANN SEBASTIAN BACH

technic with his remarkable work, *The Well-Tempered Clavichord*. Bach's violin studies comprise about one-third of the modern violinist's repertoire; while his organ compositions are justly regarded as being the fundamental foundation on which modern organ playing is built.

Bach was born in Eisenach and received his early education in Ohrdruf and Lüneburg. His first position as violinist in the court band of Weimar came when he was but eighteen. Two years later he was town organist at Arnstadt, but in 1708 he returned to Weimar as Court Music Director to the Duke. Although the organ here was small, Bach began his serious study of that instrument which resulted in his absolute mastery of the organ. In 1717 Bach accepted the position of Court Director for the Prince of Anhalt-Cöthen, a highly educated man and an enthusiastic musician. Here Bach wrote his greatest instrumental music, including his suites, concertos and works for the clavichord and solo instruments. The last twenty-seven years of Bach's life were spent in Leipsic, where he was organist and director of music in the Thomas

religion to its founder." It is true that the history of modern music actually begins with Bach, whose remarkable development of instrumental forms is the foundation on which all modern music really rests.

Johann Sebastian Bach (1685-1750) was a direct musical descendant of the old German town pipers and all his music reflects Protestant Germany. Bach's entire life was spent in his native land, which doubtless accounts for the fact that his only choral writings were in the forms used for the Church service, as he knew it. He laid the foundation for modern pianoforte



BACH'S BIRTHPLACE IN EISENACH

and Nicholai Churches. His cantatas, oratorios, and Passion music belong to this period, as do the greatest of his organ compositions. These works were

written for the Church service and bear the inscription, "To the glory of God alone."

After these compositions had served their purpose, they were laid aside.

Many of the greatest of Bach's manuscripts were rediscovered through the efforts of Felix Mendelssohn and

Robert Schumann. It is thought that at least one-third of the music Bach composed was lost to the world, yet it has been said that if all

the music written since Bach's day should be destroyed it could all be recreated on the foundation of the known Bach manuscripts. In instrumental forms Bach brought the fugue to its perfection. He glorified the folk dances by his marvelous treatment of them in the partita or suite and laid the foundations for the later development of the *sonata*.*

Bach's works are the culmination of all the greatness of the past contrapuntal schools of England, France, the Netherlands and Italy, yet Bach is also the turning point toward modern ex-



MORNING PRAYERS IN THE HOUSE OF BACH



THOMAS CHURCH, LEIPSIK, WHERE BACH WAS ORGANIST

* The forms used in Bach's day are fully described in Program XXIX, Part III.

pression. His compositions, although always cast in the models of the strictest counterpoint, express deep poetic insight into the true ideality of music. We feel his greatness of spirit even more than the technical means he has used to achieve his end.

ILLUSTRATIONS

9124	{ Prelude and Fugue in C Minor } { Prelude and Fugue in C Major }	Harold Samuel
6914	{ Suite No. 2, in B Minor Overture: Rondeau: Sarabande: Bourrée }	Stock-Chicago Symphony Orchestra
6915	{ Polonaise, Double: Minuet: Badinerie }	Stokowski-Philadelphia Orch.
7142	Pastoral Symphony—Christmas Oratorio	Yella Pessl-Instrumental Ensemble
M-709	Musical Offering on a Theme of Frederick the Great	Guyla-Singher
M-360	Peasant Cantata	Schumann-Heink
7388	My Heart Ever Faithful	Stokowski-Philadelphia Orchestra
8697	Toccata and Fugue in D Minor	Stokowski-Philadelphia Orchestra
14580, 14581	Passacaglia in C Minor	Choir-London Orchestra
M-104	Complete Mass in B Minor	

PROGRAM XI

CHRISTOPH WILLIBALD GLUCK

(See PROGRAM VII, PART IV)



CHRISTOPH WILLIBALD GLUCK

CHRISTOPH WILLIBALD GLUCK (1714-1787) was the first great composer to interest himself in the reform and development of opera. Although an Austrian by birth, all of Gluck's education and operatic development took place in Italy and in Paris, and his name is always associated with the rise of French opera.

At the time of Gluck the form known as *oratorio opera** held sway throughout Italy, Germany, and England—the French School being less influenced by its preposterous absurdities than any of the others. Definite interest in the drama was more apparent during the eighteenth century in France than in any other country, and this was largely responsible for the fact that it was there that the efforts of Gluck were made.

* Review briefly the beginnings of opera and the form of Händel. Gluck follows Händel, though he was fully half a century in advance of his time. The difference between the Courts of Vienna and Paris should be noted, the purely Italian influence of the late Renaissance that had crept into Vienna and the national spirit which was awakening in Paris. The greatest literary men of Paris in the late seventeenth century—Moliere, Racine, Corneille, etc., should be recalled, in relation to the return of interest in the classical drama which still existed at this time. Note the use of the ballet, a favorite form in French Opera.

Gluck, in his preface to his opera *Alceste*, declares that "Simplicity and Truth are the sole principles of the beautiful in Art." Feeling that truth was handicapped by the superficialities of the day, Gluck declared boldly against the then existing form of opera, and laid down the principles on which the modern music drama has since been built. (See Program VII, Part IV.) He demanded a libretto which should not only be good poetry, but good drama as well, and he wrote music to conform to the plot and in the strictest sense to interpret the situations. The overture became in reality the true prelude or preparation for the action which was to follow. The old rules regarding arias were laid aside, so that when the dramatic situation should call for a certain actor, that person should appear and sing his aria, without regard for the display of his powers of vocalization, but only with simple dramatic effect.

Gluck's ideas caused a small musical revolution in France; part of the Court sustaining the Italian form, which was ably championed by Nicola Piccinni (1728-1800), the other declaring for Gluck, the reformer of French opera. Although Gluck founded no school, his influence is felt in the works of Mozart, Beethoven, and von Weber, but it was not until the time of Richard Wagner that Gluck's true greatness was fully revealed.

Gluck wrote thirty operas, of which *Alceste*, *Orfeo*, *Armide*, *Iphigénia en Tauride*, *Iphigénia en Aulide* are the greatest and best known. These works are still given, both on account of their historical interest, as well as their true dramatic and musical worth.

ILLUSTRATIONS

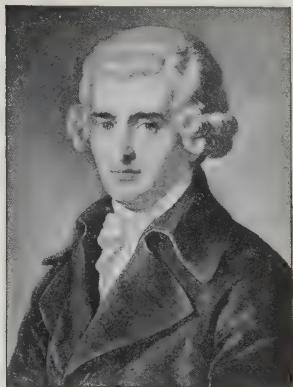
- | | | |
|------------|---|--|
| 12041 | Overture— <i>Alceste</i> | <i>Boult-B. B. C. Sym. Orch.</i> |
| 18218 | <div style="display: inline-block; vertical-align: middle;"> <div style="font-size: 3em; vertical-align: middle; margin-right: 0.5em;">{</div> <div style="display: inline-block; vertical-align: middle;"> <p>Ah, Malgre Moi (Ah! Against My Will)</p> <p>Non ce n'est point un sacrifice (No, It is</p> <p>Not a Sacrifice)</p> </div> </div> | <div style="display: inline-block; vertical-align: middle; margin-left: 0.5em;"> <p>Alceste</p> </div> <div style="display: inline-block; vertical-align: middle; margin-left: 1em;"> <p><i>Bampton</i></p> </div> |
| 20563 | Musette— <i>Armide</i> | <i>Victor Concert Orchestra</i> |
| 14229 | Che farò senza Euridice (I Have Lost my Euridice)—
Orfeo ed Euridice | <i>Szantho</i> |
| 6834 | Ballet Music (Dance of the Happy Spirits)—Orfeo ed Euridice | <i>Gabrilowitsch-Detroit Sym. Orchestra</i> |
| 6546 | Caprice on Airs de Ballet— <i>Alceste</i> | <i>Bauer</i> |
| 7321, 7322 | Airs from Ballet— <i>Iphigénie en Aulide</i> | <i>Damrosch-National Symphony Orchestra</i> |

PROGRAM XII

FRANZ JOSEF HAYDN.

FRANZ JOSEF HAYDN* (1732-1809) is called the "Father of the Sonata." He may also be called the father of the string quartet and the symphony orchestra, for it was he who established the string quartet, and who divided the symphony orchestra into four divisions; namely, *strings*, *wood winds*, *brasses* and *percussion* instruments. Haydn established the definite form known as the *sonata form*, upon which all the first movements of sonatas, duets, trios, quartets, etc., concertos and symphonies since his day have been built. (See Program XXX, Part III.)

Haydn was born at Rohrau in Lower Austria. His musical ability as a child won him a place as a choir boy in St. Stephen's in Vienna, where he remained until he was sixteen. For a number of years his life was a series of struggles and hardship, but through his friend, the great poet, Metastasio, the young genius became recognized by some of the rich nobility of Vienna who were ardent music lovers. In 1761 Haydn became Court Music Director for Count Esterhazy at his famous castle outside of Vienna. In this beautiful palace modeled after the French Versailles, Haydn spent twenty-eight years. It was during this period that Haydn developed his instrumental forms and perfected the arrangement of the symphony orchestra. In his later years Haydn visited England, where he heard and became enthusiastic over Händel's works. Haydn was warmly received in England, where his works met with a universal success. On his return to Vienna he wrote several oratorios in the Händel style, of which *The Creation* (1798) and *The Seasons* (1801) are the most famous. (See Program XII, Part IV.)



FRANZ JOSEF HAYDN

Haydn's style was clear and bright, sincere in spirit and genial in melody. Haydn was the teacher of Mozart and Beethoven,

both of whom acknowledged their debt to him.

A comparative historical table of the rulers of the latter half of the eighteenth century will be of interest in the study of this period.

* Recall that Haydn and George Washington were born the same year, 1732.

Louis XIV, 1638-1715. (Reigned 1643-1715.)
 Louis XV, 1710-1774. (Reigned 1715-1774.) Seven Years' War,
 1756-1763.
 Louis XVI, 1754-1793. (Reigned 1774-1793.)
 Revolution, 1789-1795.
 Napoleon, 1795.
 Napoleon made Emperor, 1804.

Maria Teresa, 1717-1780. (Reigned 1740-1780.)

Frederick the Great of Prussia, 1712–1786. (Reigned 1740–1786.)

Catherine II, 1729-1796. (Reigned 1762-1796.)

George I, 1660–1727. (Reigned 1714–1727.)
George II, 1683–1760. (Reigned 1727–1760.)
George III, 1738–1820. (Reigned 1760–1820.)

French and Indian War, 1754–1763.
 Revolutionary War, 1776–1783.
 Adoption of Constitution and the founding of the Republic, 1789.
 George Washington, 1732–1799.

M-55	Symphony No. 6, in G Major (Surprise)	<i>Koussevitzky-Boston Sym. Orch.</i>
5634	Theme and Variations (Andante)—Quartet No. 3, in C Major, Op. 76 (Emperor)	<i>Elman String Quartet</i>
9654	Rolling in Foaming Billows—The Creation	<i>Radford</i>
M-757	The Seven Last Words of Christ, Op. 51	<i>Primrose Quartet</i>
20215	Toy Symphony	<i>Victor Orchestra</i>
M-617	Symphony No. 2, in D Major (London)	<i>Fischer's Chamber Orchestra</i>
M-454	Symphony No. 13 in G Major	<i>Toscanini-N. B. C. Symphony Orch.</i>
M-57	Symphony No. 4, in D Major (The Clock)	<i>Toscanini-Philharmonic Symphony Orchestra of N. Y.</i>
M-682	Symphony No. 92, in G Major, Op. 66 (Oxford)	<i>Walter-Paris Conservatory Orchestra</i>

WOLFGANG AMADEUS MOZART

WOLFGANG AMADEUS MOZART (1756-1791) was one of the most human and lovable of the great composers. The period in which he lived was



STATUE OF THE YOUNG MOZART

HOUSE IN SALZBURG WHERE MOZART
WAS BORNAfter the Painting by Nepomuk de la Croce in the Mozart Museum, Salzburg
THE MOZART FAMILY

one of romantic interest, and his early life as a musical prodigy before the principal courts of Europe reads like a fairy tale.

At no time in the history of the world had the court life of Europe been so lavish as it was during the later half of the eighteenth century. Born in Salzburg, where his father, Leopold Mozart, was the court musician of the Archbishop, the amazing genius of the child Wolfgang attracted the attention of the musical world. One of the greatest prodigies the world has ever known, the boy Mozart, with his sister Maria Anna, soon became the court favorite and traveled not only in Austria, but to France and Italy as well. It was but natural that the youthful genius should have been influenced by these experiences. There is a delicacy and refinement in Mozart's musical expression which is not found in the works of his master, Haydn.

From his seventh year until his death at the age of thirty-five, Mozart's genius poured forth a spontaneous stream of over a thousand melodious compositions, many of which were not published during his lifetime. Mozart wrote in all the instrumental forms of his day; sonatas, concertos, quartets (and other chamber music), serenades and symphonies. Of his forty-nine symphonies, three of the greatest are those in E flat, G minor and C major (*Jupiter*). These works were all written in six weeks during the summer of 1788.

Mozart did not neglect the vocal forms. His songs are gems. His music for the Church is outstanding. (See Prog. XII, Part IV.)

As a composer of opera Mozart still remains pre-eminent. (See Program VIII, Part IV.) His dramatic works show great individual genius, but little regard for the previous reforms of Gluck. His arias have never been surpassed and his dramatic simplicity has rarely been equaled by succeeding composers. Mozart's most popular operas, *The Marriage of Figaro*, *Don Giovanni*, and *The Magic Flute*, are still favorites with singers and the public. Gifted with a marvelous spontaneous melody, Mozart's music, even in his strictest contrapuntal compositions, possesses a simplicity and naïve grace which charms all hearers.

ILLUSTRATIONS

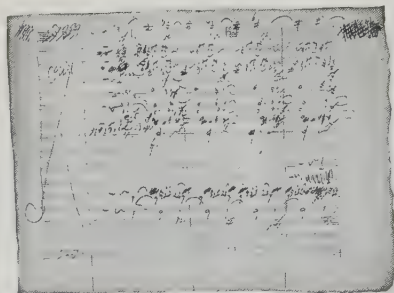
M-457	Symphony No. 38, in D Major, K-504 (Prague)	<i>Walter-Vienna Philharmonic Orchestra</i>
M-584	Symphony No. 41, in C (Jupiter)	<i>Walter-Vienna Philharmonic Orchestra</i>
M-631	Symphony No. 40, in G Minor	<i>Toscanini-NBC Symphony Orchestra</i>
24790	The Violet	<i>Kline</i>
1199	Minuet—Don Giovanni—Harpichord with strings	<i>Landowska</i>
1193	Turkish March—Harpichord	<i>Landowska</i>
M-428	Serenade—Eine kleine Nachtmusik	<i>Pro Arte Quartet</i>
35768	Gloria—Twelfth Mass	<i>Trinity Choir</i>



HOUSE IN BONN WHERE BEETHOVEN
WAS BORN; NOW THE BEETHOVEN
MUSEUM



BEETHOVEN'S BIRTHROOM



BEETHOVEN MANUSCRIPT



BEETHOVEN'S BIRTHPLACE FROM
COURTYARD

- | | | |
|-------|--|-----------------------|
| M-343 | Sonata for Violin and Piano, No. 10, K 378 | Heifetz-Bay |
| M-258 | Symphony No. 39, in E Flat Major, K 543 | Walter-BBC Sym. Orch. |

LUDWIG VAN BEETHOVEN

LUDWIG VAN BEETHOVEN (1770-1827) is generally recognized as the greatest personality in the history of music. His works mark the culmination of the classical school of music and open the doors to the romantic school. It is difficult to study Beethoven, for his genius is colossal, his sublimity so overwhelming that it compels one's awe and reverence as well as one's admiration. Every page of Beethoven's music is a page of his own personal heart history, and to comprehend his music one must study his biography and learn to know the trials, the hardships, the battles, and the triumphs of this "Michelangelo of Music."

Born in Bonn on the Rhine, Beethoven's childhood was a difficult one, for his father was determined to make of him a second Mozart and he was forced to practice far beyond his strength. At the age of seventeen the boy was sent to Vienna by the Elector of Bonn in order that he might study with Mozart. The death of his mother forced Ludwig to return home, but in 1792 Haydn, stopping in Bonn on his way from England, met the talented youth and offered to teach him if he would come again to the Austrian capital. From Haydn, Beethoven learned the form of the sonata, how to develop his themes, and the possibilities of the orchestral instruments. But he soon became impatient with the restrictions imposed by his masters and started out on new musical pathways.

Beethoven's personal life history is one of the greatest tragedies ever written. He was but twenty-six when his ever-increasing deafness began. His peculiar idiosyncrasies were chiefly due to his physical condition and are entirely overshadowed by the true greatness of the man, who through his work, was able to "grapple and triumph over the fate which would overcome."

Beethoven's love of nature, his reverence for God, his belief in the brotherhood of man are all reflected in his music. Beethoven was an ardent republican and a strong adherent of democracy. The age in which he lived is a remarkable one in the history of civilization. While Napoleon was reconstructing the government of Europe, the same

revolutionary tendency was becoming evident in literature and music. This is first noticed in the works of Schiller and Goethe, and later finds expression in Beethoven's mighty symphonies.

Beethoven wrote in all forms; his greatest works are:

SYMPHONIES: No. 1, Op. 21 in C; No. 2, Op. 36 in D; No. 3, Op. 55 in E Flat (*Eroica*); No. 4, Op. 60 in B Flat; No. 5, Op. 67 in C Minor (*Fate*); No. 6, Op. 68 in F (*Pastoral*); No. 7, Op. 92 in A; No. 8, Op. 93 in F; No. 9, Op. 125 in D Minor (*Choral*).

CONCERTOS: Five for piano; Violin Op. 61, in D; Triple concerto for piano, violin and 'cello, Op. 56.

OVERTURES: *Coriolanus*, Op. 62; *Leonore*, Nos. 2 and 3, Op. 72a; *Fidelio*, Op. 72b; *Ruins of Athens*, Op. 113; *King Stephen*, Op. 117; *Dedication of the House*, Op. 124; *Leonore*, No. 1, Op. 138.

ORCHESTRAL: Incidental music for ballet, "*Prometheus*," Op. 43; Incidental music for Goethe's "*Egmont*," Op. 84; *Battle of Vittoria*, Op. 91.

OPERA: *Fidelio*, Op. 72.

ORATORIO: *Christ on the Mount of Olives*, Op. 85.

MASSES: *Mass in C*, Op. 86; *Mass in D*, Op. 123.

CHAMBER MUSIC: Sixteen string quartets; Five trios for strings; Nine trios for piano, violin and 'cello; Quintet for piano and wood winds; Sextet for wind; Septet for strings and wood winds; Many combinations of strings, wood winds and piano.

SONATAS: Thirty-eight for piano; Ten for piano and violin; Five for piano and 'cello.

Beethoven's compositions may be divided into three periods:

1792-1803.—Influence of Haydn and Mozart, Op. 1 to Op. 50—include First and Second Symphonies, first three Piano Concertos, *Pathetique Sonata*, Op. 13. *Moonlight Sonata*, Op. 27. Other sonatas and short compositions.

1803-1815.—Rise of Beethoven's individuality. The affliction of deafness increases. Greatest works of this period are opera *Fidelio*, symphonies *E Flat Maj. No. 3*; *B Flat Maj. No. 4*; *C Minor*, Op. 67, *No. 5*; *F Maj.*, Op. 68 (*Pastorale*) *No. 6 (Pastoral)*; *A Maj. No. 7*; *F Maj. No. 8*. Sonatas for Piano, Op. 53, (*Waldstein*); Op. 54; Op. 57, (*Appassionata*); Op. 78, Op. 79, Op. 81, Op. 90. Sonatas for Violin, Op. 47, (*Kreutzer*); Op. 69.

1815-1827.—Culmination. Beethoven now totally deaf. *Mass in D. Symphony No. 9* with Choral setting of Schiller's *Ode to Joy*. Sonatas, Op. 101, Op. 106, Op. 109, Op. 110, Op. 111. Quartets, Op. 127, Op. 130, Op. 131, Op. 132, Op. 135.

ILLUSTRATIONS

7291	Overture—Egmont	<i>Mengelberg-Philharmonic Symphony of N. Y.</i>
11909	Overture—Coriolanus	<i>Boult and B. B. C. Symphony Orchestra</i>
M-359	Overture—Leonora No. 3, Op. 72	<i>Walter-Vienna Philharmonic Orch.</i>

PROGRAM XV

FRANZ PETER SCHUBERT

FRANZ PETER SCHUBERT (1797-1828) was the greatest native composer of Vienna. He lived at the same period as Beethoven, though he knew the latter but slightly. Schubert was the most pathetic, and at the same



FRANZ PETER SCHUBERT

time the most unusual figure in musical history. Possessed of a spontaneous gift of melody, which was only equaled by Mozart, Schubert wrote his compositions as though directed by an invisible force and the greatest of his works he never heard produced. On the stone which marks his last resting place there is inscribed: "Music hath buried here a rich treasure, but still richer hopes." How great these hopes were, was not realized until ten years after the composer's death, when Robert Schumann discovered in Ferdinand Schubert's home an old pile of manuscripts written by Franz Schubert, which, at the time of the composer's death, had been valued at less than fifty dollars.

Among these papers Schumann found many of the compositions which are now considered Schubert's greatest works.

Schubert wrote in all forms of music, leaving about six hundred and fifty songs, part songs, masses, dramatic works, twenty-four piano sonatas, many overtures, twenty string quartets, and ten symphonies,* besides a vast quantity of smaller compositions for piano and other instruments.



SCHUBERT'S BIRTHPLACE, VIENNA

Schubert's short piano compositions are full of melodic and harmonic charm and in poetic content point the way towards the romanticism of

* Schubert authorities believe the master wrote ten symphonies but the so-called *Gastein Symphony*, supposedly written between the *Unfinished* (1822) and the *C Major* (1828), has never been found. The *C Major Symphony* is usually listed as No. 9 although Breitkopf and Hartel list it No. 7.

Mendelssohn and Schumann. Aside from the many beautiful instrumental compositions which Schubert gave the world, his chief contributions to musical literature were his marvelous songs which occupy a unique place in the development of music. During the eighteenth century the simplicity of the old folk song had been completely overshadowed by the Italian methods of singing; although occasional glimpses of true folk feeling are found in some of the songs of Haydn, Mozart, and Beethoven. Schubert, however, brought the German song to a state of perfection. He stands in the same relation to the development of song that Beethoven occupies toward the symphony. In Schubert's songs the melody always fits the poetic thought of the words, and although predominant, it is generally augmented by the accompaniment, which seems to form, as it were, an atmosphere



HOUSE WHERE SCHUBERT DIED, VIENNA

BEETHOVEN GRAVE

MOZART MONUMENT

SCHUBERT GRAVE



GRAVES OF MUSICIANS IN CENTRAL CEMETERY, VIENNA

setting for the words. The Schubert songs follow three general forms:

1. *Folk Manner Songs*—a song in which the same melody is repeated for each verse.
2. *Art Songs* in which the melody reflects the words and sentiments expressed.
3. *Art Ballad* or song which narrates a definite story.

In his songs Schubert always kept a direct relationship between the words and the music. His dramatic sense was aided by his choice of poets: Shakespeare, Klopstock, Schiller, Goethe, Müller, and Matthieson being his favorites. Robert Schumann said of him: "Schubert's pencil was dipped in moonbeams and in the flame of the sun."

ILLUSTRATIONS

Songs:

12725	An Sylvia (Who is Sylvia?), Op. 106, No. 4	Bjoerling
1933	Horch! Horch! Die Lerch (Hark! Hark! the Lark)	Schumann
7075	Du bist die Ruh (My Sweet Repose)	Onegin
15825	Erl King	Kipnis
15752	Gretchen Am Spinnrade (Gretchen at the Spinning Wheel)	Maynor
7473	Am Meer (By the Sea)	Schorr
14210	{ Ave Maria }	Anderson
	{ Aufenthalt (My Abode) }	
1862	{ Der Tod und das Mädchen (Death and the Maiden) }	Anderson
	{ Die Forelle (The Trout) }	

Songs from *Die Winterreise* Cycle (*Winter's Journey*):

6838	{ Der Leiermann (The Organ Grinder) }	Gerhardt
	{ Der Wegweiser (The Guide Post) }	
6881	Die Wasserfluth (The Water Course)	Gerhardt

Instrumental:

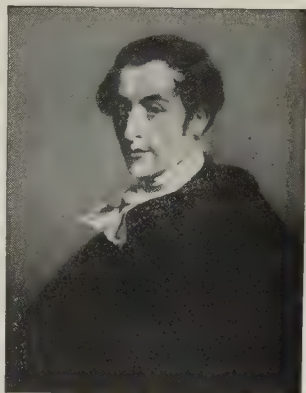
15156	Impromptu in A Flat, Op. 142, No. 2	Fischer
M-468	Quartet in D Minor (Death and the Maiden)	Busch String Quartet
9475	Overture—Rosamunde	Sargent-New Symphony Orchestra
14119	Ballet Music—Rosamunde	Koussevitzky-Boston Symphony Orch.
M-319	Symphony No. 8, in B Minor (Unfinished)	Koussevitzky-Boston Sym.
M-170	Symphony No. 5, in B Flat Major	Blech-Berlin State Opera Orchestra
M-602	Symphony No. 9, in C Major	Walter-London Symphony Orchestra

PROGRAM XVI

ROMANTICISM IN GERMANY

THE middle of the nineteenth century is known as the Romantic Period of music history. In its application to literature the term Ro-

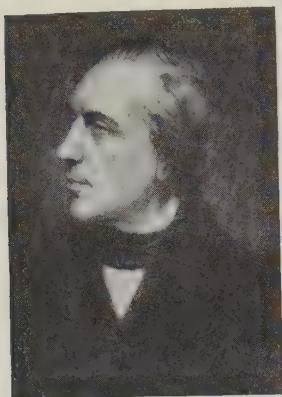
mantic is easier to understand than in its relation to music. The attempt made by the German poets at the dawn of the nineteenth century to restore the poetic legends of the Middle Ages which had been written in the Romance languages and to make them a part of their own fantastic poetry was naturally termed Romantic. When these ideas spread into the visible arts the *genre* paintings became more popular. Then new and individual color combinations made their appearance. As the nature of music is but an expression of individuality, it was impossible for musical art to be restricted to the classical forms of the past. A decided tendency toward free expression is therefore to be found from the very beginning of the development of modern music. Although much of the music of the so-called Classic School was decidedly romantic in character, all the composers during the period from 1830 to 1863 were moved by this spirit, which gave a peculiar quality to the whole epoch.



CARL MARIA VON WEBER

In music, as in art and literature, the terms Classic and Romantic mean little except in relation to each other. The aim of the classical master was to reflect ideal beauty in a form which should be impersonal in character; therefore, the masters of the classical school adapted all their thought and expression to a definite mould or form. The ideals of romantic art served to present individual thoughts, moods or dreams, which the composer would transfer to his audience either by the medium of the old classical forms, which he adapted unhesitatingly to suit his needs, or by the creation of entirely new forms more or less familiar to those used in the past. The fundamental principle of romanticism is individuality, expressed through virtuosity, program music and nationality.

In Germany the change from the classic school to the romantic was less pronounced than in France, where individuality was for the first time given a free rein in every branch of art. Beethoven is the connecting link between the Classic and Romantic Schools, but his contemporaries, Schubert and von Weber, both showed a marked tendency toward romantic expression. Schubert in all his compositions reflected this feeling and by the creation of the song form opened up a new pathway to the romantic composer.



ROBERT FRANZ

Two romantic composers, who were associated with the development of the song form as it was established by Schubert, were Carl Loewe (1796-1869) and Robert Franz (1815-1892). Loewe was a North German, whose larger works for chorus (chiefly unaccompanied) and his operas have long been forgotten. His ballads however have caused his fame to be recognized in the world of song. Loewe elaborated his accompaniments so that they were always of very great importance in the musical characterization. He wrote over forty ballads of which *Edward; The Earl King* (very different in style from the setting by Schubert); *Tom the Rhymer*; and *Heinrich von Vogler* are the best known.

Although of a later generation, Robert Franz was a song writer who carried on the Schubert traditions and left 257 lovely songs to musical literature. Although he did not strike any distinctive note of his own and never possessed the dramatic force of Schubert, the songs of Franz are of rare beauty and charm.

Carl Maria von Weber (1786-1826) gave to the German people their first national opera; for with *Der Freischütz*, produced in 1821, the world heard for the first time a great operatic work based on a German folk tale, reflecting the spirit of German folk music, and sung by German singers in the German language. *Euryanthe* (1823) and *Oberon*, which was produced in England (1826), were never so successful as *Der Freischütz*, although both are remarkable examples of the increasing interest in romanticism.

The opera composers of the German Romantic School, who were the avowed followers of von Weber, were Ludwig Spohr (1784-1859); Heinrich Marschner (1795-1861); and Gustav Albert Lortzing (1801-1851). Spohr was a violinist, who gave up his virtuoso performances to compose ten operas, which although popular during his day have passed into oblivion. *Faust* and *Jessonda* are only occasionally heard in Germany although they undoubtedly influenced later operatic development.

Marschner, a composer of many songs and choruses, restricted his large works entirely to the stage. Unfortunately his operas were overshadowed by those of von Weber, but *The Vampire* and *Hans Heiling* are still performed in Germany.

Lortzing worked chiefly along the lines of comic opera. His *Czaar und Zimmermann* is still regarded as a model in this form.

Although but little remembered by present day historians the music of the early Romantic School was greatly influenced by the compositions of John Field, born, Dublin, 1782, died, Moscow, 1837. Field was a pupil of Clementi, and when the latter took up the manufacture of pianos, the young Irish pianist was sent all over the world to give recitals on the Clementi instruments. He was one of the first of his day to play the works of Händel and Bach in piano recitals, and the lyric type of composition, which Field evolved, was openly copied by Chopin, Liszt, Mendelssohn and Schumann. In 1804, Field went to Russia and his music teaching there had a marked influence on Glinka and the early masters of the Russian school. Field's chief compositions for the piano were romantic and imaginative salon pieces which he called nocturnes (a type which he established). He called other pieces fantasies and romanzas. Field used many Russian folk airs for the themes of his variations and divertissements.

Another early Romantic composer was Ignaz Moscheles (1794-1870), who was a pianist and teacher of many of the great composers of the day. His pupil Felix Mendelssohn always openly gave credit to Moscheles not only for his technical skill but for his remarkable inspiration also. Moscheles used the folk music of Great Britain and Scandinavia as the thematic material of many of his compositions. His larger works were entirely overshadowed by those of Mendelssohn and Schumann, but many of his piano compositions and chamber works for piano with strings or wood winds are worthy of being more generally known.

An English composer identified with the German romantic school was Sterndale Bennett (1816-1875), who through his enthusiasm for Mendelssohn wrote many charming works in the style of that composer. Other composers influenced by both Mendelssohn and Schumann were: Ferdinand Hiller (1811-1885); Ferdinand David (1810-1873); Moritz Hauptmann (1792-1868); and Stephen Heller (1813-?1888).

Other German composers of this period were: Robert Volkmann (1815-1883); Adolph Jensen (1837-1879); Karl Reinecke (1824-1910); Franz Lachner (1803-1890); Joachim Raff (1822-1882).

ILLUSTRATIONS

12040	Overture—Der Freischütz (<i>von Weber</i>)	Fiedler-Boston "Pops" Orch.
15189	Invitation to the Waltz (<i>von Weber</i>)	Stokowski-Phila. Orch.
15645	Im Herbst (Autumn), Op. 17, No. 6 (<i>Müller-Franz</i>)	Flagstad
12043	Overture—Oberon (<i>von Weber</i>)	Fiedler-Boston "Pops" Orchestra

20343	{ Autumn (<i>Franz</i>) }	Alice Green
	{ The Rose (<i>Franz</i>) }	Kline
24790	Stars with Little Feet All Golden (<i>Franz</i>)	
	{ Für Music (For Music) (<i>Franz</i>) }	
1861	{ Gute Nacht (Good Night) (<i>Franz</i>) }	Lehmann
	{ Lehn' deine Wang' an meine Wang' (Lay Thy Cheek on Mine) (<i>Jensen</i>) }	
7486	Edward, Op. 1, No. 1 (<i>Loewe</i>)	Tibbett
24790	Nobody Saw, Op. 9 (<i>Loewe</i>)	Carhart

PROGRAM XVII

MENDELSSOHN AND SCHUMANN

THE two outstanding masters of instrumental music in Germany at this period were Felix Mendelssohn-Bartholdy and Robert Schumann. Both were men of wealth and education, and by virtue of their intellectual achievements were well fitted to carry on the work of the Romantic School.

Mendelssohn (1809-1847) was one of the most lovable personalities in music history. Possessed of a strong melodic gift, Mendelssohn was from his earliest childhood surrounded by the best of musical training; and his work, although steeped in romantic feeling, also reflects the technical science of his predecessors. Mendelssohn wrote in all forms, save that of opera.* His largest works were the oratorios *St. Paul* (1836), *Hymn of Praise* (1840), and *Elijah*, produced in Birmingham, England (1846). His symphonies, while following the classical models, are program music in that they are given definite titles, such as *The Reformation*, *Scotch*, *Italian*. The two latter works make use of national characteristics. Schumann and Mendelssohn both used the overture form as a vehicle for the



FELIX MENDELSSOHN-BARTHOLDY

expression of program music. They called their works in this form *Concert Overtures*, and many of Mendelssohn's greatest works, including *The Fair Melusina*, *The Hebrides*, *Calm Sea* and *Prosperous Voyage*, follow this pattern. In his piano compositions Mendelssohn used the song form and the poetic thoughts he here expressed were designated as *Songs Without Words*. He also left two concertos for piano

* In his youth Mendelssohn wrote a singspiel; *Son and Stranger*, also the comic opera, *The Marriage of Comacho*.

with orchestra, and the famous concerto for violin and orchestra; many chamber compositions and works for the organ. Mendelssohn's chief popularity rests on the incidental music which he composed for Shakespeare's *A Midsummer-Night's Dream*. This composition, which he began when but a boy, reflects the grace, the elegance, and the melodic charm of his genius, coupled with his mastery of the technique of composition.

As conductor of the Gewandhaus Orchestra, Leipsic, Mendelssohn brought out many of the greatest works of his contemporaries. He was always most helpful and generous to his colleagues. He was largely responsible for the interest in Bach which developed at this time, as it was chiefly due to his enthusiasm and knowledge that the greatest Bach works were given to the musical world.

Robert Schumann (1810-1856) was a far more original genius than Mendelssohn, but as his early education was pursued with the intention of becoming a lawyer, Schumann did not have the advantage of the technical musical education which Mendelssohn had as a boy. Yet Schumann's romantic imagination, poetic insight, and independence, make his compositions of extreme importance to the romantic period. Schumann wrote in all forms, even making some futile at-



ROBERT SCHUMANN



CLARA SCHUMANN

Schumann deserves first rank. All of his piano compositions, including

tempts at dramatic composition. The four act opera *Genoveva* produced in 1850 was not a success; neither was the incidental music for Goethe's *Faust* nor that for Byron's *Manfred*. There have remained of these efforts the excellent overtures to *Genoveva*, *Faust*, and *Manfred*, which serve to show Schumann at his best. His four symphonies are full of melodic and harmonic charm, although the technicalities of form are often frankly ignored. He left many compositions in the form of chamber music, as well as a number of choral works, but it is as a composer of songs and short piano works that

his famous concerto, were written for the talented young pianiste, Clara Wieck (1819-1896), who afterward became Madame Clara Schumann, his devoted wife. Schumann was chiefly responsible for the finding of the Schubert manuscripts, which had been forgotten since Schubert's death. As the editor of *The New Journal of Music*, the most famous musical paper of history, Schumann introduced to the world the greatest works of Bach, Schubert, Mendelssohn, Berlioz, Chopin, Liszt, Wagner, and Brahms.

Schumann's life was not without its note of tragedy. An early accident to the third finger of his right hand prevented him from becoming a great concert pianist, and turned his talents to the field of composition. When a mental disorder caused his death at an early age, his gifted wife, one of the most famous concert pianists of her time, played her husband's works on her tours, and thus made the world familiar with his delightful and fanciful compositions.

ILLUSTRATIONS

Mendelssohn:

- | | | |
|----------------------------------|--|---|
| 1242 | Spring Song—Songs Without Words | Chemet |
| 1837 | On Wings of Song | Schumann |
| M-277 | Concerto in E Minor for Violin, Op. 64 | Kreisler-London Philh. Orch. |
| 11886 | Overture—Fingal's Cave (Hebrides) | Boult-BBC Symphony Orchestra |
| 11791 | Overture—Ruy Blas, Op. 95 | Boult-BBC Symphony Orchestra |
| M-294 | Symphony No. 4 in A Major (Italian) | Koussevitzky-Boston Sym. Orch. |
| <i>A Midsummer Night's Dream</i> | | |
| 11919 | { Overture } | Fiedler-Boston "Pops" Orchestra |
| 11920 | { Wedding March } | Boult-BBC Symphony Orchestra |
| 4312 | Nocturne | |
| 7080 | Scherzo | Toscanini-Philharmonic Symphony Orchestra of New York |

Elijah:

- | | | |
|-------|--------------------------|-------------------------|
| 9104 | Hear Ye, Israel | Marsh |
| 35829 | He, Watching Over Israel | Mormon Tabernacle Choir |
| 6555 | O Rest in the Lord | Matzenauer |

St. Paul:

- | | | |
|------|------------------------------------|----------------|
| 7388 | But the Lord is Mindful of His Own | Schumann-Heink |
|------|------------------------------------|----------------|

Schumann:

Songs:

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|-------|---|-------------------|
| 1859 | Du bist wie eine Blume (Thou'rt Like a Flower) | Lehmann |
| 7473 | Wanderlied (Wanderer's Song) | Schorr |
| 15825 | Die Beiden Grenadiere (The Two Grenadiers) | Kipnis |
| M-386 | Dichterliebe (Poet's Love), Op. 48 (Heine) | Panzer and Cortot |
| M-737 | Frauenliebe und Leben (Woman's Life and Love), Op. 42 | Traubel |

Instrumental:

- | | | |
|-------|-------------------------------------|-----------|
| 1445 | Aufschwung (Soaring), Op. 12, No. 2 | Bachaus |
| M-476 | Carnaval, Op. 9 | Myra Hess |

- M-473 Concerto in A Minor for Piano, Op. 54 *Myra Hess and Orchestra*
 M-247 Concerto in A Minor for 'Cello, Op. 129 *Piatigorsky and London Philharmonic Orchestra*
 M-655 Symphony No. 1, in B Flat, Op. 38 *Koussevitzky-Boston Sym. Orchestra*
 M-448 Symphony No. 2, in C Major, Op. 61 *Ormandy-Philadelphia Orchestra*
 M-237 Syhpmony No. 3, in E Flat (Rhenish) *Coppola-Orch. Paris Conservatoire*
 M-837 Symphony No. 4, in D Minor, Op. 120 *Walter-London Sym. Orch.*

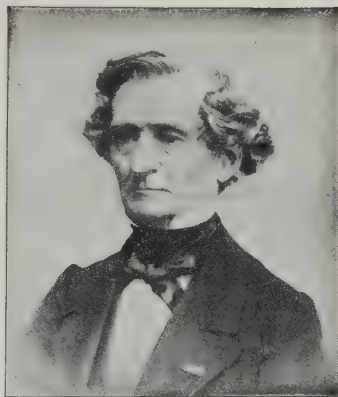
PROGRAM XVIII

ROMANTICISM IN FRANCE

THE French composers carried the individuality of Romanticism to a much greater extreme than did the German masters. As the Court of Louis Philippe attracted all the literary and artistic genius of the day to Paris, so, too, musicians from other lands settled there and became identified with what is known as the French Romantic School. Among these were Frederic Chopin, of Poland; Franz Liszt, of Hungary; and Niccolo Paganini, of Italy, in the instrumental school; Cherubini, Spontini, Bellini, and Donizetti, Italians; and Meyerbeer, a German, in the opera school.

The unsettled political condition of France during the first half of the nineteenth century is reflected in the literature, art, and music of this period. The French public demanded excitement; only the most extravagant and spectacular appealed to their satiated imaginations. In literature, Balzac, Dumas, de Musset, and Victor Hugo gratified this desire with their fantastic style of writing, and the music of the period followed the same manner of expression. This is noticeable both in the instrumental as well as the operatic school.

The greatest French master of this time was Hector Berlioz (1803-1869), who, as Schumann once said, "is the most uncompromising champion of program music." For over a century the French school had been identified exclusively with the opera, and there was practically no development of instrumental music in France*



HECTOR BERLIOZ

* During the late seventeenth and early eighteenth centuries many of the French opera composers attempted instrumental compositions, several of these composers being remembered now more for their instrumental than their vocal works. Among them were Couperin, Daquin, Rameau, Monsigny, Gossec, Grétry. (See Program XXVI, Part III.)

until the advent of Hector Berlioz, whose peculiar personality is one of the most colorful to be found in all music history.

Berlioz was possessed of an exhaustive knowledge of the technical possibilities of the instruments of the orchestra, and his tone coloring and orchestral combinations were fantastic and extreme. He departed from all regular forms in the writing of his works, but gave always a picture in tone, painted with such amazing coloring that he stands unique among a school of musicians known for their eccentric individual expression. Berlioz made use of a characteristic phrase or motive which he called *the fixed idea*, and many of his compositions are worked out on this plan. All his works have definite titles and tell their own individual stories. His most successful compositions were for orchestra, in a form he called dramatic symphony; of these, *Harold in Italy*, *Romeo and Juliet*, and the famous *Symphonie Fantastique—Episode in the Life of an Artist* are the best known. His most popular work is the dramatic cantata, *Damnation of Faust*, although the *Requiem Mass* and several operas, among them *Benvenuto Cellini* and *Les Troyens*, are still given in Europe.



NICCOLO PAGANINI

Berlioz has been frequently compared to Victor Hugo, for both delighted in expressing the grotesque, even the ugly, in their art. Yet, in spite of his idiosyncrasies, Berlioz must be regarded as one of the most important orchestral writers since Beethoven.

Another remarkable personality identified with the French Romantic School was Niccolò Paganini (1782–1840), an Italian violinist who exerted a great influence during this period. Paganini was possessed of a dazzling genius for producing novel and sensational effects on his instrument. His compositions are the foundation of all modern violin technique and can be interpreted only by great virtuosi. Paganini's triumphs as a spectacular violin virtuoso were repeated by Liszt on the piano, in the following decade.

ILLUSTRATIONS

Paganini:

- | | | |
|-------|---|---|
| 1697 | Caprices, Op. 1, Nos. 13 and 20 (<i>Paganini-Kreisler</i>) | Heifetz |
| 15547 | Moto Perpetuo (Perpetual Motion) (<i>Allegro di Concerto</i>) | <i>Toscanini-NBC Symphony Orchestra</i> |
| 6825 | La Campanella (The Bells) (<i>Paganini-Liszt</i>) | <i>Paderewski</i> |

Berlioz:

20563 Ballet des Sylphes—Damnation of Faust

Victor Concert Orchestra

14230 Rákóczy March—Damnation of Faust

Koussevitzky-Boston Symphony Orchestra

11140, 11141 Overture—Benvenuto Cellini

Symphony Orchestra of Paris

12135 Overture—Carnaval Romain

Fiedler-Boston "Pops" Orchestra

M-662 Symphony No. 1, in C Major, Op. 14 (Fantastic)

Walter-Paris Conservatory Orchestra

PROGRAM XIX

FRANÇOIS FREDERIC CHOPIN

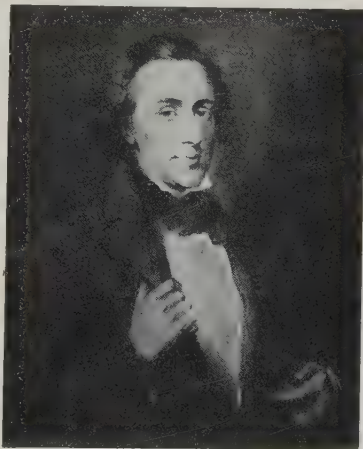
MANY of the masters of the romantic school had made use of national characteristics in their music, but it was by Chopin and Liszt that the great message of individual national expression was first spoken. (See Programs XXVI and XXVIII, Part I.)

Chopin (1810–1849) was pre-eminently a Polish patriot and his music is ever reminiscent of the past glories of his native land; while in his *Hungarian Rhapsodies*, Liszt opened the way for all future national expression in music.

Both of these composers were identified with the French school during the rise of romanticism. Both attracted the attention of the musical world as the first virtuosi of the piano. Chopin, "The Poet of the Piano," was as great an innovation in the pianistic world as Liszt, whose dazzling spectacular virtuosity was the antithesis of Chopin's more refined poetic genius.

It was Schumann who introduced Chopin to the world, with the words: "Hats off, gentlemen; a genius!"

There has never been a greater charm exerted over the music of the world than that of Chopin, though, with the exception of a few beautiful songs, he wrote only for his own instrument, the piano. The art of independent virtuosity took on new importance in his hands. To develop a more singing legato, Chopin made use of new rhythms which required a more flexible and freer use of the fingers. He adopted the *tempo rubato* (robbed



FRANÇOIS FREDERIC CHOPIN

time), the lengthening of one or several notes at the cost of others,

which makes possible freer rhythmic treatment. His own poetic nature developed the infinite shadings between *piano* and *forte* and inspired his use of the cadenza, although this was always employed directly to emphasize the spirit of the composition. A new method of pedaling was demanded by his compositions. Chopin's *etudes* opened a new era in piano technique.

The delicate, poetic nature of Chopin naturally sought and found expression in those smaller lyric forms (first used and developed by the Irish composer, John Field) rather than in larger works.

His best compositions are *etudes* (poetic studies), *nocturnes*, *preludes*, *ballades* (telling some fanciful story), *fantasies* (giving free rein to his poetic thought), and the dance forms of *mazurka*, *polonaise* and *waltz*.

Chopin rarely combines other instruments with his own, the most noteworthy examples being the Concertos in E minor and F major, with orchestra; sonata for piano and 'cello, Op. 65; duet: concertante for piano and 'cello, and trio for piano, violin, and 'cello, Op. 8.

Forced by his ill health to remain an exile in Paris when Poland was fighting for independence, Chopin used his great genius to bring before the world the realization of Poland's importance in the world of music. His *mazurkas*, *polonaises* and *cracoviaks* established Poland's dances in the popular favor of the whole world.

As both a pianist and composer, Chopin exerted a rare influence on modern music, for he gave not only the true poetic conception of tone, but also the possibility of combining national effects in music, by his use of the dances of Poland. All of Chopin's music reflects his nationality. It is poetic expression, verging toward program music, although he gave no titles to his works and sought to make no suggestions to his hearers of the hidden beauty which each listener feels is lurking in the depths of his musical tone poems.

ILLUSTRATIONS

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|-------|---|--------------------------------------|
| 11947 | Polonaise Militaire, in A Major, Op. 40, No. 1 | Fiedler-Boston "Pops" Orch. |
| 1327 | Mazurka in C Sharp Minor, Op. 63, No. 3 | Horowitz |
| 1245 | Waltz in A Flat Major | Rachmaninoff |
| 8239 | Fantasie Impromptu, Op. 66 | Cortot |
| 20614 | Waltz in D Flat Major, Op. 64, No. 1 (Minute Waltz) | Schmidt |
| M-282 | Twenty-four Preludes | Cortot |
| 1492 | Waltz in E Minor (Post) | Rachmaninoff |
| M-399 | Ballades—G Minor, Op. 23; F Major, Op. 38; A Flat Major, Op. 47;
F Minor, Op. 52 | Cortot |
| M-567 | Concerto No. 2, in F Minor, Op. 21 | Cortot and Orch. Cond. by Barbirolli |

PROGRAM XX

FRANZ LISZT

FRANZ LISZT (1811-1886), of Hungarian parentage, was trained as a pianist in Vienna and Paris, where his early life was spent. Later, Liszt became identified with the German school. He may well be regarded as the founder of the modern instrumental school. Liszt was not only the greatest of the *bravura* pianists of his day, but his extraordinary personality, his generosity, and remarkable teaching ability would have entitled him to a high place in music history had he never figured as a composer.

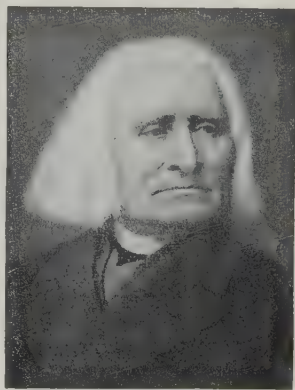
Liszt's technical equipment and dazzling virtuosity were so extraordinary that it was but natural that he should have expanded the range of pianistic power to a hitherto undreamed of place. Fortunately Liszt possessed a remarkable culture and a well-trained mind so that his knowledge of the possibilities of the piano ranged from the literature of Bach to that of Chopin. On this foundation he was able to build his own dazzling compositions, ever pointing the way toward the great art which was to come. It is not too much to claim that all the piano works which have been written since the days of Liszt have been influenced by his compositions.

As a pianist he established the plan of piano transcriptions of songs, and of operatic, and orchestral compositions. All his works for piano make use of brilliant technical effects, and every great pianist since his day has acknowledged his great genius as a technical virtuoso.

Liszt's early life was spent in Vienna and Paris and on his concert trips through Europe, where he was ever hailed as the "King of the Pianoforte." In 1848 he settled in Weimar as Court Director. Here he not only taught and conducted, but besides his compositions, he also wrote books on music, and critiques. He surrounded himself with a coterie of musicians, and through his interest and encouragement many great pianists and composers became known to the concert world.

Liszt once said: "Though all my life long I produce nothing good or beautiful, I shall nevertheless find a real and deep happiness in enjoying that which I recognize and admire as being good and beautiful."

While director at Weimar, Liszt brought out many great works in-



FRANZ LISZT

cluding Wagner's *Lohengrin*, which was given its première under Liszt's direction, August 28, 1850. In 1859, partially on account of his anger at the failure of the opera, *The Barber of Bagdad*, a work by Peter Cornelius, who was one of his protégés, Liszt left Weimar. He later took orders in Rome and became an Abbé in the Roman Catholic Church in 1865. From this time on Liszt lived in Rome, spending his summers teaching in Weimar. Most of his late compositions were written for the Church. Liszt died in Bayreuth in 1886 while visiting his daughter Cosima, who was the widow of his friend Richard Wagner. He is buried in Bayreuth.

Liszt's *Hungarian Rhapsodies*, built upon Hungarian folk dances, are among the most popular of his works. He left several large works for chorus; his two oratorios, *St. Elizabeth* and *Christus*, being remarkable for their dramatic character. Liszt wrote no operas. His greatest works are the two symphonies with choruses, *Faust* and Dante's *Divine Comedy*, and the thirteen symphonic poems for orchestra. Of the symphonic poems, *Les Préludes*, *Tasso*, *Orpheus* and *Mazeppa's Ride* are the best. In these works Liszt showed himself as a firm adherent of the school of program music. He uses titles, guiding themes, characteristic instrumentation, and a new development of the sonata form,* to make possible the telling of his marvelous stories in tone. Followers of Liszt were Joachim Raff (1822-1882), Peter Cornelius (1824-1874); Hans von Bülow (1830-1894) and Eugene d'Albert (1864-1932).

ILLUSTRATIONS

M-453	Symphonic Poem—Les Préludes	Ormandy-Philadelphia Orchestra
M-380	Sonata in B Minor	Horowitz
7290	Liebestraum (Love's Dream)	Ganz
7075	Die Lorelei (The Loreley)	Onegin
1184	Dance of the Gnomes	Rachmaninoff
6626	Hungarian Rhapsody, No. 2	Cortot
36341 }	Hungarian Fantasia for Piano }	
36342 }	and Orchestra }	Moiseiwitch-London Philh. Orch.

PROGRAM XXI

OPERA IN THE EARLY NINETEENTH CENTURY

THE keynote of the Romantic School was individual expression. It made itself manifest in the most striking manner in the purely instrumental schools, yet at this time a great interest in opera developed also.

The lighter form of opera, known in France as *opéra comique*, became very popular in Paris, where witty dialogue, sparkling music and

* See page 277.

piquant acting always received popular approval. The names to be remembered in France during this period are:

Etienne Méhul (1763-1817), *Joseph*,
 François Boieldieu (1775-1834), *La Dame Blanche*,
 Daniel Auber (1782-1871), *Fra Diavolo*,
 Louis Hérold (1791-1833), *Zampa*,
 Jacques Halévy (1799-1862), *La Juive*.

The French successor of the *opera seria* was the French *grand opera*. With the reconstruction of Paris after the Revolution, two national opera houses were built, one for the production of *opéra comique*, the other for *grand opera*. To Paris at this time came many of the greatest composers of opera to join those Italians who had always maintained an Italian opera school there.

Luigi Cherubini (1760-1842) was from 1788 associated with the French school, and was for many years the director of the Paris Conservatory. He followed Mozart rather than Gluck, but his extreme pedantic insistence on formal expression handicapped his best attempts. Cherubini's greatest works are: *Lodoiska*, *Médée*, *Les Deux Journées*. Although they are tragic in character they are classed as *opéra comique* because they contain spoken dialogue.

Gasparo Spontini (1774-1851) treated historic and heroic subjects in a stilted, pompous manner.

The dominant Italian influence at this time was that of Gioacchino Rossini (1792-1868), who brought many dramatic absurdities into the *opera seria*, but whose use of *opera buffa* in *The Barber of Seville* was masterful.* Rossini's *William Tell* belongs to the French *grand opera* school and was his greatest work in this style.

Gaetano Donizetti (1797-1848), who wrote in both *opéra comique* and *grand opera* style; and Vincenzo Bellini (1801-1835), who wrote only in the serious style, were followers of Rossini.

It was Meyerbeer, however, who gave the French people that form of grand opera which in spectacular effects had never been equaled, and which caused him to become the idol of the Parisian public. Originally named Jakob Liebmänn Beer, this great composer, who was



LUIGI CHERUBINI

* Mention the use of the *Barber of Seville* story by Mozart in *Figaro* and the humor as there portrayed.

known as Giacomo Meyerbeer (1791-1864), held the opera stage in Europe until the advent of Richard Wagner. Meyerbeer was brilliantly gifted, but all his efforts were directed toward the superficial ideas of the stage, rather than toward its greatest ideals. He was the real founder of melodramatic opera, which has been so popular since his day.

The greatest operas of this period are:

Luigi Cherubini.....	{	<i>Lodoiska</i> (1791).
	{	<i>Médée</i> (1797).
	{	<i>Les Deux Journées</i> (1801).
	{	<i>Opera Buffa.</i>
	{	<i>Barber of Seville</i> (1816).
Gioacchino Rossini.....	{	<i>Opera Seria.</i>
	{	<i>Semiramide</i> (1823).
	{	<i>William Tell</i> (1829).
Gasparo Spontini.....	{	<i>La Vestale</i> (1807).
	{	<i>Elisir d'amore</i> (1832).
	{	<i>Lucrezia Borgia</i> (1833).
Gaetano Donizetti.....	{	<i>Lucia di Lammermoor</i> (1835).
	{	<i>La Fille du Régiment</i> (1840).
	{	<i>Don Pasquale</i> (1843).
	{	<i>La Sonnambula</i> (1831).
Vincenzo Bellini.....	{	<i>Norma</i> (1831).
	{	<i>I Puritani</i> (1835).
	{	<i>Robert Le Diable</i> (1831).
	{	<i>Les Huguenots</i> (1836).
Giacomo Meyerbeer.....	{	<i>Le Prophète</i> (1854).
	{	<i>L'Africaine</i> (1865).

ILLUSTRATIONS*

M-605	Overture—William Tell (<i>Rossini</i>)	<i>Toscanini-NBC Sym. Orch.</i>
7369	Mad Scene—Lucia di Lammermoor (<i>Donizetti</i>)	<i>Pons</i>
11-8225	Ombra leggerio (Shadow Song)—Dinorah (<i>Meyerbeer</i>)	<i>Pons</i>
6803	Ah mon fils (Ah My Son)—Le Prophète (<i>Meyerbeer</i>)	<i>Onegin</i>
7146	O Prêtres de Baal (Prison Scene)—Le Prophète (<i>Meyerbeer</i>)	<i>Onegin</i>
15235	Una furtiva lagrima (One Furtive Tear)—Elisir d'Amore (<i>Donizetti</i>)	<i>Crooks</i>
7353	Largo al Factotum (Room for the Factotum)—Barbiere de Seville (<i>Rossini</i>)	<i>Tibbett</i>
1753	Ah! del Tebro (Haughty Roman)—Norma (<i>Bellini</i>)	<i>Pinza</i>
7146	Nobles Seigneurs Salut (Noble Signors, I Salute You)—Les Huguenots (<i>Meyerbeer</i>)	<i>Onegin</i>

* Note the historical material used by Cherubini in *Les Deux Journées*, Meyerbeer in *Les Huguenots*, Donizetti in *Lucrezia Borgia*, and Rossini in *William Tell*, also the literary significance of *Lucia di Lammermoor*.

PROGRAM XXII

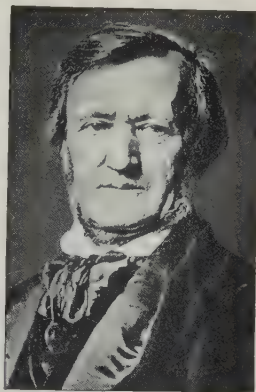
RICHARD WAGNER

See Prog. XVI, XVII, XVIII—Part IV

RICHARD WAGNER (1813–1883) is regarded by many as “The Revolutionist of Opera,” who demolished all old forms, and who reconstructed the music drama on principles entirely his own. In the strictest sense, this belief is not justified, for Wagner simply returned to the oldest version of the music drama. He found that the ideals of the Camerata in Florence had been to produce a work in which the music, drama and interpreter should be of equal importance. Wagner studied the changes and abuses which Gluck had sought to correct, and found that the opera school of the nineteenth century had fallen back into many of the old customs, with the result that there was no longer a complete unity of the three fundamentals of opera.

Although he was born in Leipzig, Wagner's boyhood was spent in Dresden, where he came under the influence of von Weber, then the director of the Dresden Opera. After study in Leipzig, at the age of twenty-one he became Director of the Magdeburg theatre, going from there to Königsberg and later to Riga. In 1839, he set out for Paris.

Wagner tells us in his autobiography that his early life was influenced by the dramas of Shakespeare, the symphonies of Beethoven, and the operas of von Weber. His first operas were constructed on the lines of the French *grand opera*. The first two were absolute failures, but with the pro-



WILHELM RICHARD WAGNER

duction of *Rienzi*, at Dresden in 1842, Wagner not only was appointed von Weber's successor at the Dresden Opera, but was proclaimed by the music critics of Germany to be the equal, if not the superior, of Bellini, Donizetti and Meyerbeer. In the writing of this work he had discovered the dramatic absurdities of



WAGNER'S GRAVE IN BAYREUTH

the form, therefore in his next work, *The Flying Dutchman*, he attempted his first important use of the *leitmotif*, or characteristic theme, for his different personages, and also used these themes, in anticipation of the advent of his characters, in a manner he later described as "making the audience a part of the being." On his way to Dresden to conduct *Rienzi*, Wagner visited the Wartburg Castle,* and there he became familiar with the legendary stories which he used in



WARTBURG CASTLE

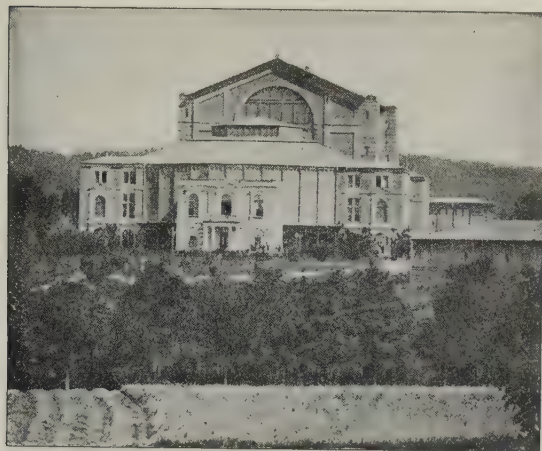
all his later works. *Tannhäuser* gives an actual description of the Minnesinger knights, who inspired Wagner with the Teutonic versions of *The Ring of the Nibelungs*, *Lohengrin*, *Tristan and Isolde* and *Parsifal*.

Tannhäuser was produced in 1845, but brought down a storm of criticism. When Wagner was forced to leave Germany, a political exile, he found himself a musical outcast as well. Only one great genius, Franz Liszt, seemed to appreciate his efforts, and to Liszt, at Weimar, Wagner sent his manuscript of *Lohengrin*. *Lohengrin* was produced by Franz Liszt on August 28, 1850, for the centennial celebration of Goethe's birth at Weimar. To the little scholastic town all the greatest minds of Europe came to do homage to the great poet,

and they heard for the first time the wonderful music drama of *Lohengrin*. From that day Wagner was recognized as a genius by his adversaries as well as by his friends.

* Recall the Minnesingers and Meistersingers of the early period of history. Also the significance of the Wartburg Castle, where the Minnesingers met. Remember that it was there Martin Luther was imprisoned, and there he wrote *Ein' Feste Burg*. In the little town of Eisenach, Johann Sebastian Bach was born.

In *Lohengrin*, Wagner not only used the *leitmotif*, but he also made use of characteristic instrumentation: thus, *Lohengrin's motif* is always given by the strings, Elsa's by the wood winds, and King Henry's by the brasses. With *Lohengrin*, Wagner also used the overture as a *prelude* or *vorspiel*, to prepare his hearers for the action which was to



BAYREUTH HILL AND THE THEATRE OF THE FESTIVALS

follow. Each act has its own *prelude*, and these are as important to the dramatic significance as is the later action on the stage. Although *Lohengrin* became the most popular opera of the day, Wagner had no opportunity of hearing his work for many years, as he still was an exile in Switzerland. He had practically completed his entire *Ring of the Nibelungs*, *Tristan and*

Isolde, *The Mastersingers*, and had made sketches for *Parsifal*, when he was recalled to Munich by the young King Ludwig II of Bavaria. Ludwig placed wealth and power at Wagner's disposal and made possible the building of a playhouse in Bayreuth, where Wagner's works could be given an ideal performance.

WAGNER'S WORKS

Early Operas.....	{	<i>The Fairies (Die Feen)</i>
		<i>Forbidden Love (Das Liebesverbot).</i>
		Only performed now as curiosities.
		<i>Rienzi</i> , 1842, in style of French Grand Opera.
Operas of Wagner's Transitional Period....	{	<i>The Flying Dutchman</i> , 1843. (<i>Der Fliegende Holländer.</i>)
		<i>Tannhäuser</i> , 1845.
		<i>Lohengrin</i> , 1850.

- Music Drama..... { *Tristan and Isolde*, 1865. From legend of Gottfried von Strassburg, one of the thirteenth century Minnesingers.
- Music Drama..... { *The Mastersingers of Nuremburg* (*Die Meistersinger von Nürnberg*), 1868. Wagner's one comic opera. A satire on his critics.
- Music Drama..... { *The Ring of the Nibelungs* (*Der Ring des Nibelungen*), 1876. Consisting of four parts:
The Rhinegold, 1869. (*Das Rheingold*.)
The Valkyrie, 1870. (*Die Walküre*.)
Siegfried, 1876. (*Siegfried*.)
The Twilight of the Gods, 1876. (*Die Götterdämmerung*.)
Parsifal, 1882. A Sacred Festival Opera on the Grail legend of Wolfram von Eschenbach, Minnesinger.

ILLUSTRATIONS

(For other Wagner Selections see Programs XVI, XVII, XVIII, Part IV.)

- 36321 Overture—The Fairies (*Die Feen*) Coates-London Symphony Orchestra
- M-569 Overture—Rienzi Fiedler-Boston "Pops" Orchestra
- 7117 Senta's Ballad—Spinning Chorus—Flying Dutchman Austral
- 8452 Song to the Evening Star—Tannhäuser Tibbett
- 7105 Lohengrin's Narrative—Lohengrin Crooks
- M-872 Three Deathless Songs Traubel-Stokowski-Philadelphia Orchestra
- Träume (Dreams); Schmerzen (Affliction);
 Im Treibhaus (In the Greenhouse)
- 15800 Magic Fire Music—The Valkyrie Stokowski-Philadelphia Orchestra
- 9160 { Church Scene—Act I } The Chor.-Orch.
 { Chorus—Wach auf (Awake!)—Act III } Mastersingers Berlin State Opera
- 15202-15203 Prelude—Tristan and Isolde Stokowski-Philadelphia Orchestra
- 15838-15840 Love Duet and Love Death (*Liebestod*)—
 Tristan and Isolde Flagstad-Melchior
- 14009, 14010 Siegfried Idyll Toscanini-Philharmonic Symphony Orch. of N. Y.

PROGRAM XXIII

THE INFLUENCE OF THE MUSIC DRAMA

WAGNER's theory of the music drama was but a return to the fundamental principle of opera, that music, drama, and action should be inseparable. As Wagner wrote his own dramas and conceived his own stage effects, the music therefore became a more vital factor than in

the works of his predecessors. The vocal parts do not conform to any absolute set rules regarding formal recitatives and arias, but remain ever a part of a complete dramatic effect.

Wagner marks the culmination of the Romantic School and the beginning of the Modern School, for every great opera since his day clearly reflects the influence of the "greatest musical personality since Beethoven."

The outstanding opera composer of Italy was the great Giuseppe Verdi, who was born the same year as Wagner but who lived nearly twenty years longer. Verdi's early works are all in the traditional style of the melodramatic Italian Opera School of the first half of the Nineteenth Century. After 1870 when the Wagner Music Drama was recognized as a force in the music of the time, there is a decided change to be noted in the works of Verdi. He adapted many of the ideas of Wagner in these works and his most successful as well as most dramatic operas were written after this period. To compare Verdi's *Aida* (1871), *Otello* (1887), and *Falstaff* (1893) with the operas of his earlier period is to note how great was his gain in musical expression as well as dramatic thought. All Verdi's followers have declared that the influence of Wagner is strongly apparent in the modern Italian School.

In France the change in the methods used by Gounod,[†] while not so radical as that noticeable in Verdi, is still apparent. Charles Gounod (1818-1893) in his early operas shows the direct influence of Meyerbeer and the French grand opera school. In *Faust* (1859), Gounod reached the zenith of his genius, and it is not strange that in this setting of the old Teutonic story, the influence of *Lohengrin* should be apparent. *Faust* remains the most universally popular opera of the French school. In 1869, Gounod's *Romeo and Juliette* was presented and won enthusiastic recognition. While much of the old school style has been retained by Gounod in the earlier portions of this work the Finale is remarkable for its simple dramatic force. Georges Bizet (1838-1875), the composer of *Carmen*, was a devoted adherent to Wagner's ideals as adapted to the French Opera School, and in *Carmen* gave to the world a work many authorities consider the greatest opera ever written. The modern masters of the French School have all shown the direct influence of Wagner's "Music of the Future."

In Germany the direct followers of Wagner in opera were Karl Goldmark (1830-1915), Engelbert Humperdinck (1854-1921), and Richard Strauss (1864).

* See Programs XXIII-XXIV, Part IV.

† See Program XXVIII, Part IV.

An interesting form of opera developed in Vienna during this period. This was the operetta (See Program XIX, Part IV.) The great family of Strauss* (Johann, Sr., Johann, Jr., Edward and Josef) became known for their operettas and waltzes.

ILLUSTRATIONS

1744	La fatal pietra (The Fatal Stone)—Aïda (Verdi)	Ponselle-Martinelli
1745	O terra addio (Farewell, O Earth)—Aïda	Ponselle-Martinelli
11897	Grand March—Aïda	Fiedler-Boston "Pops" Orchestra
11985	Ballet Suite—Aïda	Fiedler-Boston "Pops" Orchestra
15542	Salut demeure (All Hail, Thou Dwelling Lowly)—Faust (Gounod)	Crooks
14234	Air de la fleur (Flower Song)—Carmen (Bizet)	Caruso
14742	Juliet's Waltz Song—Romeo and Juliet (Gounod)	Norena
8124	Toreador Song—Carmen (Bizet)	Tibbett
1356	{ Aragonaise Prelude to Act I }	Carmen (Bizet) Stokowski-Philadelphia Orchestra
35763	Cortège—Queen of Sheba (Gounod)	Victor Symphony Orchestra

PROGRAM XXIV

JOHANNES BRAHMS



JOHANNES BRAHMS

JOHANNES BRAHMS (1833-1897) stands as the foremost composer of absolute music in the nineteenth century. In describing his method of composition, Huneker once said, "Brahms pours the new wine of the romanticists into the old bottles of the classicists."

Brahms was born in Hamburg, where his father, a double bass player in the orchestra, quickly recognized his genius, and placed him under excellent teachers.

When but a young boy, Brahms was discovered by Joseph Joachim and Franz Liszt. They sent him to Robert Schumann, then considered the greatest critic in Europe. Schumann had long predicted the advent of a genius who

would return to the old forms, bringing the poetic quality of the

* The Vienna family are not related to Richard Strauss of Munich.

modern school with him. He now proclaimed that this youth of nineteen was the one who would be the leader of the modern school.

Brahms has often been ranked with Bach and Beethoven, for his compositions show a rare mastery of the technical difficulties of the art, combined with the love of poetic tonal expression which has been possessed by but few. Yet the true beauty and worth of the compositions of Brahms can only be appreciated by intimate acquaintance. To know fully the greatness of Brahms one must make an effort to study his compositions just as one must realize the symbolic depths of Robert Browning before his true worth as a poet stands revealed.

Since the beginning of Romanticism the musical world has looked first for music, which by its descriptive character, its amazing technical achievements, or its startling tonal combinations, would surprise and amaze. Before the advent of Brahms, men were prone to forget that the true tonal beauty of absolute music was as important in music's development as that of program music.

One of our modern critics in comparing Brahms with Tchaikovsky said: "Tchaikovsky's music sounds better than it is, while Brahms' music is better than it sounds."

Brahms wrote no operas, but his beautiful songs, some as simple as the old folk song, others in the style of Schubert's art song, show his rare genius of vocal expression. His *German Requiem* is rightly regarded as one of the greatest choral works of the modern day. Brahms wrote many short compositions for piano, which reflect the style and poetic character of Schumann; sonatas and chamber compositions; concertos for violin and piano with orchestra; overtures for orchestra; and, like his revered friend, Robert Schumann, four great symphonies. He contributed no new forms, but he did more for modern music by showing again to the world the beauty of music as an absolute art.

ILLUSTRATIONS

Songs:

- | | | |
|-------|--|----------|
| 8763 | Wiegenlied (Lullaby); Maria Wiegenlied (The Virgin's Cradle Song);
Treue Liebe (True Love), Op. 7, No. 1 | Ginster |
| 1857 | <div style="display: flex; align-items: center;"> <div style="font-size: 3em; margin-right: 10px;">{</div> <div> Botschaft (The Message), Op. 47, No. 1; Das Mädchen
 Spricht (The Maiden Speaks), Op. 107, No. 1
 Mein Mädel Hat' einen Rosenmund (My Maiden Had a
 Mouth of Red) </div> </div> | Lehmann |
| 7793 | <div style="display: flex; align-items: center;"> <div style="font-size: 3em; margin-right: 10px;">{</div> <div> Feldeinsamkeit (In Summer Fields), Op. 86, No. 2
 Die Nachtigall (The Nightingale), Op. 97, No. 1 </div> </div> | Gerhardt |
| 14310 | Ständchen (Serenade), Op. 106, No. 1 | Kipnis |
| 14306 | Von ewiger Liebe (Eternal Love), Op. 43, No. 1; Erinnerung
(Remembrance), Op. 63, No. 2 | Kipnis |

- 14307 Die Mainacht (The May Night), Op. 43, No. 2 *Kipnis*
 14308 Ein Sonnet (A Sonnet), Op. 14, No. 4; Sonntag (Sunday),
 Op. 14, No. 3 *Kipnis*
 14309 O wüsst' ich doch den weg Zurück (O That I Could Return),
 Op. 63, No. 8 *Kipnis*
 14310 Vergebliches Ständchen (Vain Suit), Op. 84, No. 4 *Kipnis*
 15409 Immer leiser wird mein Schlummer (Ever Lighter Grows My
 Slumber), Op. 105, No. 2 *Gerhardt*
 14307-14310 Four Serious Songs, Op. 121 *Kipnis*
- Instrumental:*
- 20841 Hungarian Dance No. 5 *Sarközi*
 M-677 Concerto in D Minor, No. 1, Op. 15, for Piano
 Schnabel-Szell-London Philharmonic Orchestra
 M-740 Concerto No. 2 in B Flat Major, Op. 83
 Horowitz-Toscanini-NBC Symphony Orchestra
 M-402 Concerto in D Major for Violin, Op. 77 *Kreisler-London Philh. Orch.*
 M-815 Concerto in A Minor for Violin and Violoncello, Op. 102
 Heifetz-Feuermann-Philadelphia Orchestra conducted by Ormandy
 12190 Overture—Academic Festival, Op. 80 *Koussevitzky-Vienna Philh. Orch.*
 15386, 15387 Overture—Tragic, Op. 81 *Toscanini-BBC Symphony Orchestra*
 M-355 Variations on a Theme by Haydn, Op. 56a
 Toscanini-Philharmonic Symphony of New York
 M-607 Quintet in F Minor, Op. 34 *Serkin-Busch Quartet*
 M-875 Symphony No. 1, in C Minor, Op. 68 *Toscanini-NBC Sym. Orch.*
 M-694 Symphony No. 2, in D Major, Op. 73 *Ormandy-Philadelphia Orchestra*
 M-341 Symphony No. 3, in F Major, Op. 90 *Walter-Vienna Philh. Orch.*
 M-242 Symphony No. 4, in E Minor, Op. 98 *Walter-BBC Sym. Orchestra*
- German Requiem:*
 9395 Ye That Now are Sorrowful *Austral, Royal Opera Chorus and Orchestra*

PROGRAM XXV

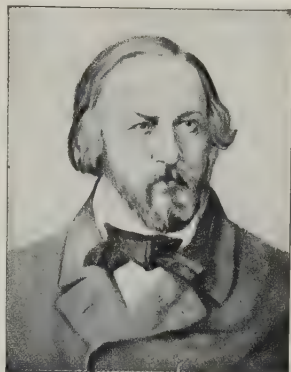
EARLY RUSSIAN COMPOSERS

THE first Russian composer to recognize the possibilities offered by the music of his native land was Michail Glinka (1804-1857), who may be regarded as "The Father of Russian music." Liszt described Glinka as "The Prophet-Patriarch of Russia." A close student of folk music, Glinka felt that the Russian people were wondrously endowed with an individual musical speech, which he now attempted to show them was as worthy of their consideration as the Italian and French music, in which they had so long delighted.* Glinka gave to the Russian people

* The rise of Russian national expression in the nineteenth century has been felt in the works of Tolstoi, Gogol, and others in the literature and art of Russia.

their first operas, *A Life for the Czar* (1836), and *Ruslan and Ludmilla* (1842).

Anton Rubinstein (1829-1894), although trained in the German Romantic School, felt that musical education in Russia must be given to everyone. Through the influence of Rubinstein and his brother Nicholas, the national Russian conservatories of St. Petersburg and Moscow were established in 1862. Here music was taught to the Russian peasant as well as to the nobility, and by Russian teachers speaking the Russian language.* Although he was a remarkable pianist, and a composer whose works, though graceful and charming, are outranked by his contemporaries, it is safe to say that Rubinstein's chief cause for fame in the future will be the fact that through the establishment of these national conservatories he laid the foundation of the great Russian School which has exerted such a tremendous influence on modern music.



MICHAEL GLINKA



CÉSAR CUI

Before the founding of these schools music was not regarded as a profession in Russia, therefore many of the musicians connected with its work were men of other professions; César Cui (1835-1918) was a government official; Borodin (1833-1887), a chemist; Rimsky-Korsakov (1844-1908), a naval officer; Mussorgsky (1839-1881), a government officer; Dargomyzhsky (1813-1869), a government attaché; Tchaikovsky (1840-1893), a lawyer. The influence of these masters built a remarkable school of music in Russia.

Mily Alexeivich Balakirev (1837-1910) was the only master of this group who had been educated as a professional musician. A follower of Glinka, he believed that the Russians should make their own music, basing it on their own folk songs and dances. Balakirev in 1862 founded the

* Before the founding of the Russian National Conservatory, no music was taught in Russia except to the nobility, and then by French, Italian or German masters.

Free School of Music in St. Petersburg and also conducted the *Imperial Musical Society*, a group of musicians who introduced not only the works of Russian composers, but also the new and advanced compositions from Europe. Balakirev was the acknowledged leader of the "big five" group of Neo Russians, which consisted of Cui, Balakirev, Borodin, Mussorgsky and Rimsky-Korsakov. These men all worked together for the good of Russian music.

One of the most interesting phases of the early Russian School was the close co-operation of all the composers. They worked for the glory of Russia and the advancement of Russian art rather than for the individual. Thus when Borodin died before the completion of his opera *Prince Igor*, Rimsky-Korsakov, and his pupil, Glazounov, completed the work. They also finished Mussorgsky's *Boris Godounov*.

Born in the Ukraine, Modeste Mussorgsky was scarcely known outside of Russia until recent years. He is acknowledged as the outstanding genius of this group. An aristocratic army officer, who was an unusually gifted amateur pianist, Mussorgsky was encouraged to make music his profession through the interest of Balakirev. Although he never mastered the technical foundations of music, Mussorgsky was an impressionistic master who set down his music as he felt it. There is as little repetition, variation or development in Mussorgsky's compositions as is to be found in life itself. Although he did not leave many compositions, the few for orchestra, his remarkable dramatic songs and the operas, *Boris Godounov* and *Khovantchina*, prove that in intensity and variety of expression Mussorgsky was the greatest genius of his day.

The most popular composer of the "big five" was Rimsky-Korsakov, who was one of the most remarkable orchestral composers of modern times. His music is always Russian and whether it be opera, ballet or for the orchestra, it is always dazzlingly brilliant in its instrumental effects. He wrote many operas, including *The Snow Maiden*, *Sadko*, *A Night in May*, *Christmas Eve*, *Tzar Saltan* and *Coq d'Or*. His greatest orchestral works are: *Scheherazade*, the symphonic poems, *Sadko* and *Antar* and the *Capriccio Espagnole*.

Rimsky-Korsakov collected the old Russian folk songs and constantly used folk legends as well as folk tunes in his works. He brought into the church ritual many of the early religious chants. But his chief service to the Russian School were the many composers whom he trained in the belief that the Russian School must be pre-eminent. His pupils include Arensky, Liadov, Ippolitov-Ivanov, Grechaninov, Glazounov, Stravinsky and Tcherépnin, but his influence has extended to all Russian composers of today.

ILLUSTRATIONS

- 12191 Kamennoi-Ostrow—Rêve Angelique, Op. 10, No. 22 (*Rubinstein*)
Fiedler-Boston "Pops" Orchestra
- 1354 Orientale—Kaleidoscope, Op. 50, No. 9 (*Cui*)
Elman
- M-499 Polovetski Dances—Prince Igor (*Borodin*) *Stokowski-Philadelphia Orch.*
- 1237 { Song of Prince Galitsky—Prince Igor (*Borodin*) }
 { In the Town of Kazan—Boris Godounov (*Mussorgsky*) } *Chaliapin*
- 4414 Hopak (*Mussorgsky*)
Gorin
- 14901 Song of the Flea (*Mussorgsky*)
Chaliapin
- M-442 Pictures At An Exhibition (*Mussorgsky-Ravel*) *Ormandy-Phil. Orch.*
- M-269 Scheherazade Suite (*Rimsky-Korsakov*) *Stokowski-Philadelphia Orch.*
- 4427 Overture—Russlan and Ludmilla (*Glinka*) *Fiedler-Boston "Pops" Orch.*
- 17900 A Night on the Bare Mountain (*Mussorgsky*) *Stokowski-Philadelphia Orch.*

PROGRAM XXVI

PETER ILICH TCHAIKOVSKY

THE most famous, as well as the most universally popular, of any Russian composer was Peter Ilich Tchaikovsky (1840-1893), who was one of the most interesting personalities to be found in the Russian school.

Although the music critics constantly point out his weaknesses and tell us that his music does not bear repetition, the fact remains that the past two generations of concert-goers have been more thrilled and inspired by Tchaikovsky's great orchestral works than by those of any other composer save Wagner.

Tchaikovsky was the son of a mining engineer of the Ural district. The family moved to St. Petersburg when the lad was but ten years old and he was then placed in a school of jurisprudence to fit himself for a legal career. Although his enthusiasm for music had resulted in his being allowed to study piano, it was not until he had been accepted as a legal government attaché that his music lessons took on a serious aspect. With the establishment of the Russian Conservatory by Rubinstein, Tchaikovsky enrolled as a music student, graduating from Rubinstein's composition classes in 1865. He was appointed professor of harmony at the Moscow Conservatory, directed by Nicholas Rubinstein, the following year, and there many of his early compositions were written. Later he traveled throughout Europe as guest conductor. He made one trip to the United States in 1891.

Tchaikovsky was unusually sensitive and of a morbid and unhappy nature. Tragedy and sorrow are outstanding characteristics of his greatest works. In all his compositions he makes use of Russian

national material and his marvelous skill in developing and combining even the simplest folk themes is manifest in all his works. Tchaikovsky wrote several operas, but although *Eugene Onégin*, *Pique Dame* and *Maid of Orleans* are still given in Europe and occasionally in America, it is not as an operatic composer that Tchaikovsky has won his great fame. It is as an orchestral composer that his real genius is manifest. His use of the orchestra is always brilliant and daring, while his combinations of tone color are as elemental as is much of the art of Russia.

Tchaikovsky's greatest orchestral works are his six symphonies; the last, written just before his tragic death, is known as the *Pathetic Symphony*. The second, fourth and fifth symphonies make use of old Russian themes. The *Manfred Symphony* (descriptive of the Byron poem) is a remarkable example of the composer's great dramatic ability and marvelous knowledge of orchestration.

Tchaikovsky wrote many songs and short piano numbers, chamber music compositions, concertos for violin and piano with orchestra, overtures, suites and fantasias for orchestra.

In his early life the composer was an enthusiast over all Italian music and he cherished throughout his life a deep love for the grace and elegance of the expression of Mozart. Tchaikovsky reflects in all his compositions the deep brooding sadness of the Russian heart, which so frequently hides its gloom under the cover of a barbaric gaiety.

ILLUSTRATIONS

6604 Adieu, forêts (Farewell, Ye Hills)—Jeanne d'Arc

Jeritza

Instrumental:

12429 Polonaise—Eugen Onégin

Fiedler-Boston "Pops" Orchestra

6857 Troïka en Traineaux (In a Three-horse Sleigh)

Rachmaninoff

6634 Andante Cantabile—Quartet, Opus 11

Elman String Orchestra

12006 Marche Slave, Op. 31

Stokowski-Philadelphia Orchestra

M-265 Nutcracker Suite (Casse Noisette Ballet)

Stokowski-Philadelphia Orch.

M-515 Overture 1812

Fiedler-Boston "Pops" Orchestra

M-347 Overture Fantasia—Romeo and Juliet

Koussevitzky-Boston Sym. Orch.

M-395 Overture Fantasia—Hamlet

Coates-London Symphony Orchestra

M-800 Concerto No. 1, in B Flat Minor for Piano, Op. 23

Horowitz-Toscanini-NBC Symphony Orchestra

M-356 Concerto in D Major for Violin, Op. 35

Heifetz-London Philh. Orch.

M-327 Symphony No. 4, in F Minor, Opus 36

Koussevitzky-Boston Sym. Orch.

M-253 Symphony No. 5, in E Minor, Op. 64

Stokowski-Philadelphia Orchestra

M-337 Symphony No. 6, in B Minor, Op. 74 (Pathétique)

Ormandy-Phil. Orch.

PROGRAM XXVII

LATER RUSSIAN COMPOSERS

OF THE later group of Russians the genius of Tchaikovsky seemed to fall on Alexandre Glazounov (1865-1936), who wrote six symphonies and many excellent shorter compositions of distinctly Russian character.

A pupil of Rimsky-Korsakov, Glazounov was technically irreproachable. His mastery of counterpoint and his knowledge of instrumentation surpass many of his contemporaries, but he had far less imagination than did his teacher.

Anton Arensky (1861-1906) was another pupil of Rimsky-Korsakov who won fame, not only as a teacher and pianist, but also as a writer of operas, symphonies, chamber music and piano compositions that are strong and unusual.

Sergei Rachmaninoff (1873) is a pupil of Arensky. His early popularity rests on his famous *Preludes* for piano, but he has published over fifty piano works, has written four operas, several piano concertos (two of these being of unusual merit), as well as three symphonies, which rank among the greatest of the modern school. His symphonic poem, *The Isle of Death*, is unusually beautiful. He is acknowledged to be one of the greatest concert pianists of the day. All his music reflects national characteristics.

Of Alexander Scriabin (1872-1915), little was known outside of his native Russia until after the death of the composer. But he is now regarded as one of the most radical musicians of the modern school. First known as a pianist, and composer for that instrument, he exhibited in his early works a refinement and beauty which was expressed in dainty salon music. His later development of impressionism took the form of an open revolt against all formal restrictions and conventional methods. He became almost fanatical on the relation of color and music; in his later works employing a color machine which operated as the orchestra played. Scriabin wrote three symphonies* in which his impressionistic ideas were developed. *The Divine Poem* shows a distinct change from his earlier works. In *Prometheus* the color machine was also used. Scriabin also left a piano concerto, ten sonatas, six of



SERGEI RACHMANINOFF

* Scriabin wrote two early symphonies in the old form.

them being in his own peculiar harmonic system, without fixed tonality; many short works for piano and a few chamber compositions.

Igor Stravinsky (1882), a pupil of Rimsky-Korsakov, has carried the ultra-modern in melodic construction and instrumentation to an extreme, yet he has always maintained an artistic balance. His ballets of *The Fire Bird*, *The Nightingale*, *Petrouchka* and *The Rites of Spring* are among the most remarkable compositions of the modern school. He uses folk music in a most interesting and daring manner.

Sergei Prokofiev (1891) is one of the greatest modern composers from Russia. The brilliancy, amazing combinations of tone and instrumentation found in his works have dazzled the musical world.

From Soviet Russia are coming many new and interesting musical expressions. Reinhold Glière (1875) has written in all forms and has used many of the ancient folk tunes to depict musically old Russian legends. Nicholai Miaskovsky (1881), who has written more than twenty symphonies, and Dmitri Shostokovich (1906), whose *Seventh Symphony* is attracting the attention of the musical world, are outstanding representatives of modern Russia.

Other Russian composers are: Michail Ippolitov-Ivanov (1859-1935); Alexander Grechaninov (1864); Nicholai Tcherepnin (1873); Vladimir Rebikov (1866-1920); Vassili Kalinnikov (1866-1901); Sergei Taneiev (1856-1915); Joseph Wihtol (1863); Anatol Laidov (1855-1914); Eduard Napravnik (1839-1916); Nicholai Medtner (1879).

ILLUSTRATIONS

Glazounov:

- | | | |
|-------|--|--|
| M-218 | Concerto in A Minor for Violin, Op. 82 | Heifetz-London Philh. Orch. |
| 1335 | Danse Orientale | Stokowski-Philadelphia Orchestra |
| 20914 | Marionettes - Scène de ballet, Op. 52, No. 2 | Victor Concert Orchestra |
| 6826 | Valse de Concert, Op. 47 | Hertz-San Francisco Symphony Orchestra |

Arensky:

- | | | |
|--------------|---|-------------------------------------|
| 12096, 12097 | Variations on a Theme by Tchaikovsky, Op. 35a | Black-NBC String Symphony Orchestra |
|--------------|---|-------------------------------------|

Rachmaninoff:

- | | | |
|-------|---|--------------------------------|
| 14276 | Prelude in C Sharp Minor, Op. 3, No. 2 | Rubinstein |
| M-75 | Die Toteninsel (The Isle of the Dead), Op. 29 | Rachmaninoff-Phil. Orch. |
| M-239 | Symphony No. 2, in E Minor, Op. 27 | Ormandy-Minneapolis Sym. Orch. |

Scriabin:

- | | | |
|-------|-------------------------------------|--------------------------------------|
| M-125 | { Poem of Ecstasy, Opus 54 | Stokowski-
Philadelphia Orchestra |
| | { Prometheus—Poem of Fire, Op. 60 } | |

Ippolitov-Ivanov:

- | | | |
|-------|-----------------------------------|---------------------------------|
| 11883 | In the Village—Caucasian Sketches | Fiedler-Boston "Pops" Orchestra |
|-------|-----------------------------------|---------------------------------|

1335 March of Caucasian Chief (Procession of the Sardar)—Caucasian Sketches
Stokowski-Philadelphia Orchestra

Liadov:

9797, 9798 Russian Folk Songs Coates-London Symphony Orchestra

Grechaninov:

V-126 Gloria Patri Russian Symphonic Choir

4414 Over the Steppe, Op. 5, No. 1 Gorin

Glière:

1675 Yablochko (Russian Sailor's Dance)—The Red Poppy
Stokowski-Philadelphia Orchestra

M-841 Ilia Mourometz-Sym. No. 3, in B Minor, Op. 42 Stokowski-Phila. Orch.

Stravinsky:

M-291 The Fire Bird (L'Oiseau de Feu) Stokowski-Philadelphia Orchestra

M-574 Ballet Music—Petrouchka Stokowski-Philadelphia Orchestra

11160 Chinese March—Song of the Nightingale Coates-London Symphony Orch.

M-74 Le Sacre du Printemps (The Rite of Spring) Stokowski-Philadelphia Orch.

Miaskovsky:

12091, 12094 Sinfonietta for String Orchestra, Op. 32, No. 2
Black-NBC String Symphony Orchestra

Shostakovich:

M-192 Symphony No. 1, Op 10 Stokowski-Philadelphia Orchestra

Prokofiev:

7196, 7197 Symphony in D Major, Op. 25 (Classical)
Koussevitzky-Boston Symphony Orchestra

9128 Waltz Scherzo, March and Scherzo—Love for Three Oranges
Coates-London Symphony Orchestra

M-566 Peter and the Wolf, Op. 67 Koussevitzky-Boston Symphony Orchestra

PROGRAM XXVIII

THE MODERN SCHOOL OF SCANDINAVIA

SCANDINAVIAN music is divided into four groups:

DENMARK:

Niels Gade (1817-1890).

SWEDEN:

August Södermann (1832-1876).

Emil Sjögren (1853-1918).

Tor Aulin (1866-1914).

NORWAY:

Ole Bull (1810-1880).

Halfdan Kjerulf (1815-1868).

Edvard Grieg (1843-1907).

Johan Svendsen (1840-1911).

Johan Halvorsen (1864-1935).

Christian Sinding (1856-).

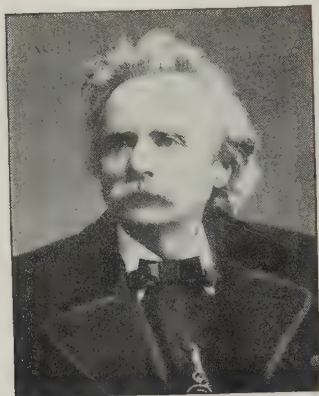
FINLAND:

Jean Sibelius (1865-).

Selim Palmgren (1878-).

Armas Järnefelt (1869-).

The real founder of music in Scandinavia was Niels Gade, who was greatly influenced by Schumann and Mendelssohn, during his days of study and frequent travel in Germany. In style, his work resembles that of the poetic romanticists of Germany. He stands in the same relation to Scandinavian music as Rubinstein to the Russian School.



EDVARD HAGERUP GRIEG

Great interest in Scandinavian music was always aroused by the marvelous genius of the violinist, Ole Bull, and the songs of Halfdan Kjerulf. It was Ole Bull also who discovered the gifts of his younger countryman, Edvard Hagerup Grieg, soon to become the most important master of the Norwegian school. Grieg was especially successful in the smaller forms of instrumental composition and in his songs; although his orchestra suites and piano concerto show real understanding of the possibilities of the modern orchestra. Grieg also wrote three notable violin and

piano sonatas, and several large compositions for chorus and orchestra. In all of his works he never fails to reflect the national flavor of the Norwegian folk song.

Johan Svendsen was a more cosmopolitan musician than Grieg. His activities have been largely outside of his native Norway. Although his music is individual and elaborate in its technical use of the orchestra, it is less national in character than that of Grieg.

The mantle of Grieg seems to rest on the talented genius, Christian Sinding. Sinding spent much time in Germany, and the influence of the German school is reflected in many of his songs and shorter works for pianoforte. *The Holy Mount*, his one opera (1914), is not Norwegian in either story or music. In Sinding's larger orchestral works the Scandinavian character is, however, strongly apparent.

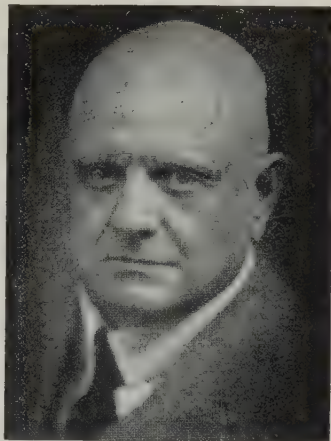
Johan Halvorsen is also an important Norwegian composer who is popular throughout Scandinavia.



CHRISTIAN SINDING

In Sweden, the best-known native composer is Emil Sjögren, whose work has been almost entirely confined to songs and to the smaller forms of instrumental composition.

The greatest musical figure of the North is Jean Sibelius, who has introduced in his wonderful tone poems for orchestra the music and legends of far-away Finland. Sibelius is one of the greatest composers of the modern school. Few works have come from his pen that do not rank as musical masterpieces. His style is individual and his themes, method of development and instrumentation are all distinctly his own. He is one of the most powerful composers who ever lived. Sibelius first won recognition as a world composer with his symphonic poems. Even in his early works, *En Saga* and *Finlandia*, his genius is easily recognized, but the tetralogy based on *Lemminkäinen* (the hero of Finnish legend) established his fame as a national composer. His eight great symphonies, violin concerto (one of the most difficult ever written) and his incidental music written for several dramatic performances all prove his remarkable ability. Even in his simpler compositions and his songs Sibelius has proven himself to be the outstanding composer of our day.



JEAN SIBELIUS

ILLUSTRATIONS

Grieg:

20805 Norwegian Bridal Procession

Victor Concert Orchestra

M-45 Sonata in C Minor for Piano and Violin

Rachmaninoff-Kreisler

DM-900 Concerto in A Minor, Op. 16

Rubinstein-Ormandy-Philadelphia Orch.

M-404 Peer Gynt Suite No. 1, Op. 46

Goossens-London Philharmonic Orchestra

M-902 Peer Gynt Suite No. 2, Op. 55

Sevitzky-Indianapolis Symphony Orch.

18291 Prelude and Intermezzo—Sigurd Jorsalfar, Op. 56

Sevitzky-Indianapolis Symphony Orchestra

M-714 Haugtussa—Song Cycle, Op. 67

*Flagstad**Södermann:*

20805 Swedish Wedding March

*Victor Concert Orchestra**Järnefelt:*

4320 Praeludium and Berceuse

Barbirolli and Orchestra

Sinding:

20121 Rustle of Spring (Frühlingstimmen), Op. 32, No. 3

Barth

Sibelius:

9925, 9926 En Saga

Goossens-Symphony Orchestra

14726 Valse Trieste (Waltz of Death), Op. 44

Stokowski-Philadelphia Orchestra

7412 Finlandia

Stokowski-Philadelphia Orchestra

7380 The Swan of Tuonela—Legend, Op. 22, No. 1

Stokowski-Phila. Orch.

12219, 12220 Lemminkäinen's Homeward Journey—Legend, Op. 22, No. 4

Beecham-London Philharmonic Orchestra

15022, 15023 Pohjola's Daughter, Op. 49

Koussevitzky-Boston Symphony Orch.

14389-14392 Quartet in D Minor, Opus 56

Budapest String Quartet

M-881 Symphony No. 1, in E Minor, Op. 39

Ormandy-Minneapolis Sym. Orch.

M-272 Symphony No. 2, in D Major, Op. 43

Koussevitzky-Boston Sym. Orch.

M-394 Symphony No. 3, in C Major, Op. 52

Kajanus-London Sym. Orch.

M-446 Symphony No. 4, in A Minor, Op. 63

Beecham-London Philh. Orch.

M-474 Symphony No. 5, in E Flat Major, Op. 82

Koussevitzky-Boston Symphony Orchestra

14386-14388 Symphony No. 6, in D Minor, Op. 104

Finnish National Orchestra

M-394 Symphony No. 7, in C Major, Op. 105

Koussevitzky and BBC Symphony Orchestra

PROGRAM XXIX

THE MODERN SCHOOL OF BOHEMIA

(CZECHO-SLOVAKIA)

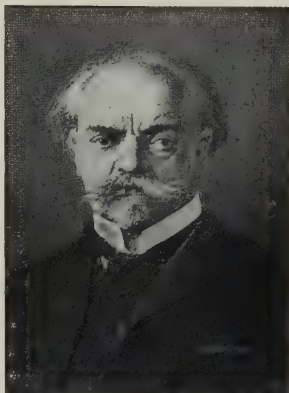
WAGNER once described Bohemia as "the land of harp players and street musicians." It has always been considered one of the most musical countries of Europe. In Prague, musicians have ever been assured of an appreciation of their art, which could be found nowhere else in Europe.* From the sixteenth century, town pipers and strolling musicians have kept alive Bohemian folk music. However, due to the political misfortunes of Bohemia, no definite school of music was established there until the middle of the nineteenth century.

The father of Bohemian music was Friedrich Smetana (1824-1884), a pupil of Franz Liszt, who became the first famous composer of Bohemia. Smetana made his chief vehicle for instrumental expression Liszt's form of the symphonic poem. He left a series of six symphonic poems entitled *My Fatherland*; each tells some phase of Bohemia's history, or represents, in tone, Bohemian feeling and patriotism. His opera, *Prodana Nevesta* (*The Bartered Bride*), was the first successful

* When *Don Giovanni* was produced, 1787, Mozart said, "The Bohemians understand my art; they know how to do me justice."

opera based on a Bohemian folk tale using Bohemian folk music.

One of the great Bohemian composers was Antonin Dvořák (1841–1904), who carried on the work begun by his master, Smetana. Dvořák wrote in all forms, but was consistent in the employment of characteristic folk idiom, which he used in all his music. In musical history he is one of the outstanding masters of the art of national expression. Born of the people, Dvořák knew the folk material of his native land in its entirety, and in his compositions it is constantly employed. Dvořák does not bring in entire melodies, but chooses, as it were, the essence of national expression, those changes of melody, rhythm, and harmony, which are characteristics of Slavic folk music, welding them together with a master hand. In 1892 Dvořák came to America as director of the National Conservatory of New York where he remained until 1895. It was here that he wrote his *Fifth Symphony* (1893) which he called *From the New World*. In this work he made use of the outstanding characteristics to be found in the music of the American Negro. Dvořák was the first great composer to recognize that in America there was a native folk music.



ANTONIN DVOŘÁK

Dvořák left nine symphonies for orchestra (two of these are unpublished); five symphonic poems; three concert overtures; a concerto for piano, one for violin and one for 'cello. His most popular compositions for orchestra are the *Slavonic Dances*.

In the domain of chamber music Dvořák wrote many excellent works: trios, quartets, quintets, etc.

Although none of his operas achieved real success he wrote nine dramatic works for the stage.

Of his choral works the most successful are: *Stabat Mater*, Op. 58; *The Spectre's Bride*, Op. 69 (Cantata); *Ludmilla*, Op. 71 (Oratorio); *Mass in D*, Op. 86; and *Requiem*, Op. 89.

Josef Suk (1875–1935) and Zdenko Fibich (1850–1900) were also famous Bohemian composers of the modern school.

Leoš Janáček (1854–1928) was of the ultra-modern school of Czech composers. He has written in the smaller forms, but is chiefly known for his operas. *Jenufa*, a realistic opera of Czechoslovak peasant life, was mounted by the Metropolitan Opera Company, New York, in 1924.

A new name in national opera is that of Jaromir Weinberger (1896) whose *Schwanda, the Bagpipe Player* has met with the greatest popular success of recent years throughout Europe.

ILLUSTRATIONS

- 1555 Overture—The Bartered Bride (*Smetana*) *Stock-Chicago Symphony Orch.*
 11434, 11435 The Moldau (*Smetana*) *Blech-Berlin State Opera Orchestra*
 2009 Als die alte Mutter (Songs My Mother Taught Me), Op. 55, No. 4
 (*Dvořák*) *Flagstad*
 M-273 Symphony No. 5, in E Minor, Op. 95 (From the New World)
 (*Dvořák*) *Stokowski-Philadelphia Orchestra*
 12159 Carneval Overture, Op. 92 (*Dvořák*) *Fiedler-Boston "Pops" Orchestra*
 6649 { Polka—Scene from Fairy Tales (*Suk*) } *Stock-Chicago*
 { Slavonic Dance in G Minor, Op. 48, No. 6 (*Dvořák*) } *Sym. Orch.*
 15217 Humoresque (*Dvořák*) *Fritz Kreisler*
 M-779 Serenade for String Orch. (*Suk*) *Talich-Czech Philharmonic Orchestra*
 M-654 Under the Spreading Chestnut Tree (*Weinberger*)
 Lambert-London Philharmonic Orchestra
 4198 Polka and Furiant—*Schwanda, the Bagpipe Player* (*Weinberger*)
 Blech-Berlin State Opera Orchestra

PROGRAM XXX

THE MODERN SCHOOL OF GERMANY—AUSTRIA*

THE greatest composers of Germany and Austria at the end of the nineteenth century were: Karl Goldmark (1830–1915); Anton Bruckner (1824–1896); Max Bruch (1838–1920); Josef Rheinberger (1839–1901); Engelbert Humperdinck (1854–1921); Gustav Mahler (1860–1911); Hugo Wolf (1860–1903); Felix Weingartner (1863–); Richard Strauss (1864–); Georg Schumann (1866–); Max von Schillings (1868–1933); Max Reger (1873–1916).

Among the composers of absolute music the names of Bruckner, Mahler and Reger stand supreme. Anton Bruckner, a contemporary of Brahms, was a devoted admirer of Wagner. He tried to translate Wagner's musical idiom into terms symphonic. He wrote nine great symphonies. Bruckner's works are long and possibly too scholarly to win general approval from the concert-going public.

Gustav Mahler also wrote nine symphonies. In some of his works he showed decided leanings toward descriptive music. He also made use of national material.

Max Reger wrote an amazing number of compositions, using practically every form. His general style was founded on that of Bach. It

* From Brahms to Schönberg.

has been said that "although Reger spoke a language of exceptional richness, he spoke too much."

Hugo Wolf was one of the rarest musicians the world has ever known. His tragic life and untimely death prevented music from realizing his true worth. Wolf's art songs rank among the greatest in song literature.

Karl Goldmark, a Hungarian, was a follower of Wagner, as was also Engelbert Humperdinck. Goldmark wrote for orchestra as well as opera, but Humperdinck is known chiefly for his operatic works. (See Program XX, Part IV.)

The most spectacular genius of this group is Richard Strauss,* who, although educated in the strictest of anti-Wagnerian schools, soon adopted the methods of Wagner and Liszt. He has carried

descriptive music, both in the instrumental and operatic school, to the limit of sanity. There is seemingly nothing impossible for Strauss to attempt to describe in music. In his great tone poems he not only reflects moods and poetic thought, but he also attempts to portray every event, thought, or feeling, in tonal coloring. If the subject is repulsive or hideous, so is his music; if it be religious, poetic, or sublime, this is reflected in his work. Even the trivial incidents of everyday life in the home are depicted in his *Symphonia Domestica*. We are too close to Strauss to be able to appreciate his greatness, for his genius is colossal. His songs are marvels of modern expression; his operas of *Salome*, *Electra*, and *Rose Cavalier* show him to be possessed of a knowledge of characterization which equals that of Wagner; his great symphonic tone poems for orchestra and his chamber music compositions are epoch-making works.



MAX REGER



HUGO WOLF

ner; his great symphonic tone poems for orchestra and his chamber music compositions are epoch-making works.

* See Program XXXII, Part III and Program XXI, Part IV.

A follower of Strauss is Hans Pfitzner (1869), of Munich, whose *Palestrina*, an opera produced in 1917, made its composer famous. Among the composers of Germany and Austria today are to be found the strongest adherents of cacophony. Emil von Reznicek (1860?), born in Vienna, possesses varied talents, and like Erich Korngold (1897), is more conservative in his music than are Franz Schreker (1878-1934); Ernst Krénék (1900), whose jazz opera *Johnny Spielt Auf*, startled the world; Heinrich Kaminski (1886), and Paul Hindemith (1895). Many of these men now live in the United States.

Arnold Schönberg (1874), an Austrian, who also for political reasons now makes his home in America, is one of the most startling composers of our modern day. He has swept aside existing rules of harmony and melodic expression, basing his music on the old theory of the mathematical relationship of vibrations. This has resulted in *atonality*, which Schönberg believes is to be the basis of all future music.

Followers of Schönberg are Ernst Toch (1887); Alban Berg (1885-1935); Anton von Webern (1883), and Egon Wellesz (1885).

ILLUSTRATIONS

(For opera selections see Programs XX, XXI, Part IV.)

Goldmark:

M-103 Rustic Wedding Symphony *Vienna Philharmonic Orchestra*

Bruckner:

11726 Scherzo—Symphony No. 3, in D Minor *Vienna Symphony Orchestra*

M-331 Symphony No. 4, E Flat Major (Romantic) *Böhm-Saxonian State Orchestra*

M-770 Symphony No. 5, in B Flat Major *Böhm-Saxonian State Orchestra*

M-276 Symphony No. 7, in E Major *Ormandy-Minneapolis Symphony Orchestra*

Bruch:

M-124 Concerto No. 1, in G Minor, for Violin and Orchestra, Op. 26
Menuhin-London Symphony Orchestra

Wolf:

4271 Italian Serenade in G Major *Budapest String Quartet*

Songs:

1734	{	Anakreons Grab (Anakreon's Grave)	}	<i>Lehmann</i>
	{	In dem schatten meiner Locken (In the Shadows of my Tresses)	}	
	{	Der Gartner (The Gardener)	}	<i>Lehmann</i>
1860	{	Du Denkst mit einem Fädchen (You Think to Bind me with a Thread)	}	
	{	Storchenbotschaft (The Stork's Visit)	}	

- M-613 { Fr hling  bers Jahr (Next Year's Spring)
In der Fr he (In the Morning)
Auf ein altes Bild (On Gazing at an Old Painting)
Heimweh (Longing for Home)
Auch kleine Dinge (Even Little Things)
Peregrina No. 1 } *Lehmann*
- 2028 { Verborgenheit (Secrecy)
Das verlassene M gdlein (The Forsaken Maiden) } *Lashanska*

Mahler:

- M-256 Symphony No. 2, in C Minor (Resurrection)

Ormandy-Minneapolis Symphony Orchestra

Richard Strauss:

Songs:

- 2027 { Die Nacht (The Night), Op. 10, No. 3
Ruhe, meine Seele (Rest, My Soul), Op. 27, No. 1 } *Lashanska*
- 14076 { Traum durch die D mmerung (Dream in the Twilight),
Op. 29
Ich schwebe (Suspense)
Mondnacht (Moonlight Night) } *Schumann*
- 1726 Allerseelen (All Souls' Day) *Flagstad*
- 1853 { Heimliche Aufforderung (Lover's Pledge)
Zueignung (Devotion)
C cilie } *Melchior*

Tone Poems:

- M-257 Also Sprach Zarathustra (Thus Spake Zarathustra), Op. 30

Koussevitzky-Boston Symphony Orchestra

- M-217 Tod und Verkl rung (Death and Transfiguration), Op. 24

Stokowski-Philadelphia Orchestra

- M-351 Don Juan

Busch-London Philharmonic Orchestra

- M-720 Don Quixote

Ormandy-Philadelphia Orchestra

- M-610 Ein Heldenleben (A Hero's Life)

Ormandy-Philadelphia Orchestra

- 11724, 11725 Till Eulenspiegel's Merry Pranks

Busch-BBC Symphony Orchestra

- 18535 On the Shores of Sorento, Op. 16

Stock-Chicago Symphony Orchestra

Hindemith:

- M-547 Sonata for Viola and Piano, Op. 11, No. 4

Primrose-Sanrom 

- M-854 Matthias, the Painter

Ormandy-Philadelphia Orchestra

Sch nberg:

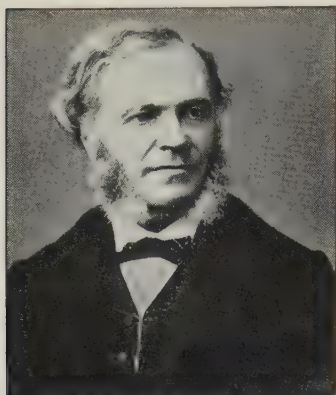
- M-207 Verkl rte Nacht (Transfigured Night), Op. 4

Ormandy-Minneapolis Symphony Orchestra

PROGRAM XXXI

THE MODERN SCHOOL OF FRANCE

SINCE the time of Berlioz, the French school has been identified with both the instrumental and operatic forms.



CÉSAR FRANCK

The founder of the modern French school was César Franck (1822-1890), whose entire life was given to the cause of developing French instrumental music. Franck wrote many chamber compositions, works for the organ and piano, symphonic poems, and many beautiful songs. His best beloved instrumental composition is the lovely *Symphony in D Minor*, which is rightly regarded as one of the greatest symphonic works ever conceived. Franck's choral works are of rare beauty, the greatest being *The Beatitudes*, which is considered one of the finest oratorios

since Mendelssohn. Franck's style of composition is based on the polyphonic forms of Bach, but all his music is filled with a mystic poetry, which makes his works of rare beauty.

The most prominent of Franck's pupils who have carried on his ideals are:

Vincent d'Indy (1851-1931), a devoted follower of Franck, who at the same time acknowledged his allegiance to Richard Wagner.

Alexis Emmanuel Chabrier (1841-1894), his great friend and admirer.

Ernest Chausson (1855-1899), whose tragic death cut off a career of great promise.

Henri Duparc (1848-1933), an enthusiastic Wagnerian.

Gabriel Pierné (1863-1937), more interested in tonal beauty than in modern expression.

The organists of modern France, followers of Franck, are:

Alexandre Guilmant (1837-1911).

Théodore Dubois (1837-1924).

Ambroise Thomas (1811-1896).

Charles Widor (1844-1937).

Gabriel Fauré (1845-1924), a writer of exquisite songs.

In the opera the greatest composers since Gounod are:*

Georges Bizet (1838-1875), who wrote *Carmen*.

Jules Massenet (1842-1912), a most prolific writer, whose *Manon*, *Thaïs*, *Werther* and *Jongleur de Notre Dame* are deservedly popular.

Gustave Charpentier (1860-), whose operas *Louise* and *Jullien* are distinctive French works.

Alfred Bruneau (1857-1934), a champion of realism in opera.

* See Programs XXIX, XXX, XXXI, XXXII in Part IV.

The dean of the French school of the present generation was Camille Saint-Saëns (1835-1921), who wrote in all forms: compositions for the piano and organ; chamber works; symphonies; concertos and symphonic poems for orchestra; operas and oratorios.

Edouard Lalo (1823-1892), was a distinct contrast to Saint-Saëns. He used national themes from many countries. His most distinctive works are his opera, *Le Roy d'Ys*, and his concertos.

Associated with the French school at this time was Moritz Moszkowski (1854-1925), the brilliant Polish pianist and composer.

The most unique genius of recent years was Claude Debussy (1862-1918), whose rare combinations of instrumental effects are absolutely original in the world of music. Debussy is considered as the originator of musical impressionism. In all his works Debussy veils, as it were, his forms with a blending of tonal combinations as original as they are beautiful. Debussy returned to the old Greek science of the tonal relationship of the tetrachord. He is one of the greatest modern musical mysteries.

Debussy reflects in his operas, his larger works for orchestra, his chamber music, his songs and his short piano pieces, the same idea of impressionism that is found in the literature and art of France at the dawn of the twentieth century.

Maurice Ravel (1875-1937) has carried on Debussy's theories in his operas and orchestral works. He too has won great recognition. Florent Schmitt (1870-) and Paul Dukas (1865-1935) are also followers of Debussy who have attracted attention.

Xavier Leroux (1863-1919); Reynaldo Hahn (1875-), and Rhené-Baton (1879), are chiefly known for their exquisite songs.

Possibly the most startling figure in modern France was Eric Satie (1866-1925), whose genius was almost unrecognized until after his death. Today Satie is accepted as one of the fathers of modernism.

After the great war of 1914 a new school of extreme modernists developed in France. Louis Durey, Arthur Honegger, Darius Milhaud, Georges Auric, Francis Poulenc and Mlle. Tailleferre constituted the famous Group of Six who declared they attempted to achieve realism and the class spirit through being hard. From this group have come four really great composers:

Arthur Honegger (1892-) bases his *atonality* on counterpoint and has produced amazing but interesting works. Darius Milhaud (1892-) by nature a lyric composer; Francis Poulenc (1899-), and Georges



CLAUDE DEBUSSY

Auric (1899—), both reflect their unique personalities in their unusual works.

Other French composers are: Albert Roussel (1869–1937); Henri Rabaud (1873–); Roger-Ducasse (1875–); Jacques Ibert (1890–); Cécil Chaminade (1857–).

ILLUSTRATIONS

(For opera selections see Program XXXIII, Part IV.)

Chaminade:

20346 The Flatterer; Scarf Dance

Barth

Saint-Saëns:

14162 Danse Macabre

Stokowski-Philadelphia Orchestra

18358 Le Rouet d'Omphale (Omphal's Spinning Wheel)

Philharmonic Symphony Orchestra of New York

9206 Rêverie du Soir—Suite Algérienne

Continental Symphony Orchestra

M-100 Symphony No. 3, in C Minor, Op. 78

Coppola-Symphony Orchestra

M-785 Carnival of the Animals

Stokowski-Philadelphia Orchestra

Franck:

17323 Pièce Héroïque—Organ

Courboin

M-449 Sonata in A Major for Violin and Piano

Thibaud-Cortot

8357, 8358 Variations Symphoniques

Cortot-London Symphony Orch.

M-300 Symphony in D Minor

Stokowski-Philadelphia Orchestra

Chabrier:

4375 España Rapsodie

Fiedler-Boston "Pops" Orchestra

Chausson:

*—Symphony in B Flat Major

Stock-Chicago Symphony Orchestra

Debussy:

7122 Clair de Lune (Moonlight)—Suite Bergamesque

Bauer

17700 Afternoon of a Faun (L'Après-Midi d'un Faune)

Stokowski-Philadelphia Orchestra

M-460 Ibéria

Barbirolli-New York Philharmonic Sym. Orchestra

M-630 Nocturnes

Stokowski-Philadelphia Orchestra

M-643 La Mer (The Sea)

Koussevitzky-Boston Symphony Orchestra

Fauré:

12005 Impromptu for Harp, Op. 86

Laskine

Dukas:

M-717 L'Apprenti Sorcier (The Sorcerer's Apprentice)

Stokowski-Phil. Orch.

Satie:

7252 Gymnopédie No. 1

Koussevitzky-Boston Symphony Orchestra

1965 Gymnopédie, No. 1 and No. 2

Stokowski-Philadelphia Orch.

*—Record in Preparation.

Honegger:

9276 Pacific 231

*Coppola-Continental Symphony Orchestra**Poulenc:*

8996 Pastourel; Toccata

*Horowitz**Ibert:*

4315 Le Petit âne blanc (The Little White Donkey)

*Boynet**Ravel:*

8552 Alborada del Gracioso

Ormandy-Minneapolis Symphony Orch.

M-352 Bolero

Koussevitzky-Boston Sym. Orch.

11882 Daphnis et Chloé—Suite No. 1

Coppola-Paris Conservatory Orchestra

7143, 7144 Daphnis et Chloé—Suite No. 2

Koussevitzky-Boston Sym. Orch.

8282, 8283 Rapsodie Espagnole

Stokowski-Philadelphia Orch.

7370, 7371 Suite—Mother Goose

Koussevitzky-Boston Symphony Orchestra

7413, 7414 The Waltz

Koussevitzky-Boston Symphony Orchestra

PROGRAM XXXII

THE MODERN SCHOOLS OF ITALY AND SPAIN

THE modern Italian school, although closely affiliated with the opera, shows a decided tendency towards a better appreciation of the other branches of musical art. There had been practically no great instrumental music developed in Italy since the seventeenth century, but there now exists a definite symphonic school of great importance. This was founded by Giovanni Sgambati (1841-1914), a pupil of Liszt and a follower of Wagner. He had many loyal adherents, including Leone Sinigaglia (1868-), a pioneer in the Italian revival of instrumental music, who frequently makes use of Italian folk songs; Vincenzo Tommasini (1880-), who has also worked unceasingly to convince both the Italian composers and the public of the importance of instrumental music; Giuseppe Martucci (1856-1909); Ferruccio Busoni (1866-1924), and Marco Enrico Bossi (1861-1925). The latter has written many works for the organ, which are attracting attention equal with his oratorios and masses.



DON LORENZO PEROSI

Many of the most interesting instrumental works of today are coming from the masters of the new Italian School; of these Ottorino Respighi (1879-1936); Alfredo Casella (1883-); Ildebrando Pizzetti (1880-), and Gian Francesco Malipiero (1882-), have won the greatest recognition.

Respighi was the son of a musician in Bologna. He went as a youth to Northern Europe, studying with Rimsky-Korsakov in Russia and with Max Bruch in Germany. Respighi has written in all forms. His greatest works are the symphonic poems, *The Fountains of Rome* and *The Pines of Rome*. These compositions are descriptive tone pictures in the impressionistic manner, but they are also distinctively Italian in their use of flowing melody.

Casella, who also came from a musical family, was sent to Paris to study. His early works reflect the influence of Debussy and Ravel, but his genius is essentially Italian. His best known work is *Italia*, based on folk melodies.

Malipiero is a native of Venice who was educated in Vienna, later coming under the tutelage of Bossi in Italy. He also worked with Ravel in Paris. Malipiero writes in all forms and his compositions reflect both the old and new styles of Italian music.

Pizzetti returned to the musical systems of ancient Greece in the compositions of his operas as well as his instrumental works.

Important among the younger Italians are Vittorio Rieti (1898); Victor de Sabata (1892); Ricardo Pick-Mangiagalli (1882), and Mario Castelnuovo-Tedesco (1895).

In church music, the Italians of the last generation had sunk to a very low plane, being satisfied with trivial operatic melodies entirely unsuited to religious expression.* Pope Pius X greatly encouraged the right development of religious music by his edict that the Roman Catholic Church must return to the use of the Gregorian chant. Don Lorenzo Perosi (1872), the director of the papal choir, has written many masses in the style of Palestrina, yet with modern expression.

In opera, the most famous composers since Verdi are:

Pietro Mascagni (1863); Ruggiero Leoncavallo (1858-1919); Amilcaré Ponchielli (1834-1886); Giacomo Puccini (1858-1924); Ermanno Wolf-Ferrari (1876); Alberto Franchetti (1860); Umberto Giordano (1867); Riccardo Zandonai (1883); Italo Montemezzi (1875), and Franco Alfano (1876). (See Programs XXV, XXVI, XXVII, Part IV).

A definite school of Spanish music has become of importance in the musical world only in recent years, although it has been in actual

* Review the style of the church music in Italy before the birth of opera. Review Program V, Part II.

existence since the middle of the nineteenth century. Originally promoted through the efforts of Felipe Pedrell (1841-1922) and Isaac Albeniz (1860-1909), this school is now attracting considerable attention. The first Spanish master was Pedro Albeniz (1795-1855), who was in his later life the head of the then newly established Royal Conservatory of Madrid. Most of his compositions were songs and piano pieces. Isaac Albeniz, a follower of Liszt, has written many Spanish operas and orchestral works. His suites *Ibéria* and *Catalonia* are founded on Spanish airs.

Enrique Granados (1867-1916) was the composer of the Spanish opera *Goyescas*, which met with much success in Europe as well as in America. Granados was an impressionist who also appreciated the worth of his native folk melodies.

Manuel de Falla (1876) is the composer who is now attracting the attention of the musical world toward Spain. De Falla is the composer of a number of operas. His ballet, *The Three Cornered Hat*, and his suite, *Nights in the Gardens of Spain*, are both filled with Spanish folk airs, which are used in a decidedly individual, impressionistic manner.

Another Spanish master who is becoming popular is Joaquin Turina (1882), who studied in Paris and reflects the literary style of impressionism. His *Sinfonia Sevilliana* is a lovely modern tone picture of Spain.

The young Spanish school includes: Oscar Espla (1886), Adolfo Salazar (1890), Robert Gerhard (1896), Federico Mompou (1893).

A form of one-act opera called the *zarzuela*,* is an individual type of *opéra comique* which is native to Spain, where it has existed since 1628. It is in this form that most of the best Spanish music is written. The best known popular composers of *zarzuelas* are: Fermin Maria Alvarez (1898), Ruperto Chapí (1851-1907), Pascual Arrieta (1823-1894), Manuel Fernández Caballero (1835-1906), Tomás Bretón (1850-1923), Federico Chueca (1846-1908), and Joaquin Valverde (1846-1908). Other Spanish composers are: Amadeo Vives (1871-1932), Jose Padilla and Costa Nogueras.

ILLUSTRATIONS

(For opera selections see Programs XXV, XXVI and XXVII, Part IV.)

Italian:

- | | | |
|--------------|--|--|
| M-576 | The Fountains of Rome (<i>Respighi</i>) | <i>Barbirolli-Philh. Sym. Orch. of N. Y.</i> |
| 11917, 11918 | The Pines of Rome (<i>Respighi</i>) | <i>Coppola-Paris Conservatory Orch.</i> |
| 12329, 12330 | Cantari alla Madrigalesca (<i>Malipiero</i>) | <i>Quartetto di Roma</i> |
| M-615 | Sonata in A (<i>Pizzetti</i>) | <i>Yehudi and Hepzibah Menuhin</i> |

* The name is said to come from the Castle Zarzuela, near Madrid, where these plays were first given in the 17th Century by King Philip IV of Spain.

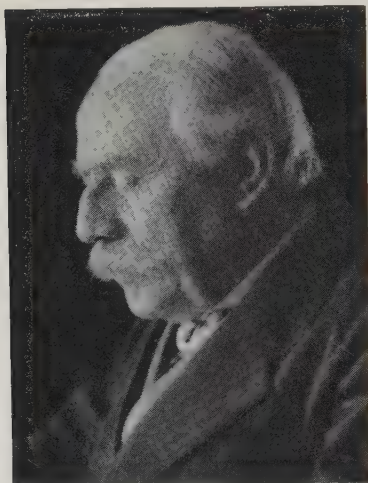
Spanish:

1581	{ Malagueña Seguedillas }	(Albeniz)	Cortot
1271	Sous le palmier (Under the Palms)	(Albeniz)	Cortot
1445	Tango, Op. 165, No. 2	(Albeniz)	Bachaus
12429	Intermezzo—Goyescas	(Granados)	Boston "Pops" Orch.
6767	Fandanguillo	(Turina)	Segovia
M-505	Ballet—The Three Cornered Hat	(de Falla)	Fiedler-Boston "Pops" Orch.
1504	Jota	(de Falla)	Kreisler
1244	Canción Popular (Popular Song)	(de Falla)	Kreisler
M-725	Nights in the Gardens of Spain	(de Falla)	
		Deseaves-Bigot-Paris Conservatory Orchestra	
1596	Dances—El Amor Brujo (Love, the Sorcerer)	(de Falla)	Rubinstein

PROGRAM XXXIII

THE MODERN SCHOOL OF ENGLAND

THAT there was a remarkable school of music in England as early as the thirteenth century is proven by the famous four-part canon, *Sumer is icumen in*; but the free expression of musical thought, which was born with the opera in Florence, was seriously handicapped in England by the civil wars of the seventeenth century and the attitude of the Puritans under Cromwell.



SIR EDWARD ELGAR

The English dramatic form of the seventeenth century was known as the masque, and the most prominent names of English composers who contributed to this form of music are: Henry Lawes (1595–1662), who wrote the music of Milton's *Masque of Comus*; William Lawes (1582–1645), his brother; Pelham Humfrey (1647–1674), a pupil of Lully in France; and Henry Purcell (1658–1695), the last great English composer until our present day.

At the time of Händel, an English *singspiel*, commonly known as the *ballad opera*, made its appearance. It was an inferior form of *opera buffa* and really retarded the progress of serious operatic work. Yet several well-known English musicians are associated with this form; among them being Henry Carey (1685–1743), said to be the composer of *God Save the King*; and Thomas

Arne (1710-1778), who wrote operas, oratorios, and many songs. Some of his settings of Shakespeare are remarkable for their beauty. Sir Henry Rowley Bishop (1786-1855) was a popular composer of the ballad opera.

The great personal popularity of Händel in England is noticed in the growth of organ playing and oratorio writing since his day.

In the early nineteenth century, England was influenced by the advent of Mendelssohn, who enjoyed great popularity there. Festivals were established in many cities at this time, and the writing of oratorios, part songs, cantatas, and operas was encouraged.

A popular composer of the early nineteenth century in England was Michael Balfe (1808-1870), an Irishman, who wrote some excellent operas and operettas, his most famous work being the *Bohemian Girl*.

Michael Costa (1806?-1884), Julius Benedict (1804-1885), Francesco Paolo Tosti (1846-1916), Alberto Randegger (1832-1911) and Ciro Pinsuti (1829-1888), although they lived and worked in England, were not English by either birth or education.

The late nineteenth century has seen the advent of a number of talented English musicians, including Sir Arthur Sullivan (1842-1900),* Arthur Goring Thomas (1851-1892), Alexander MacKenzie (1847-1935), Charles Hubert Parry (1848-1918), Frederic Cowen (1852-1935), Charles Villiers Stanford (1852-1924), Edward German (1862-1936), Liza Lehmann (1862-1918) and Granville Bantock (1868).

Two composers who may be considered unique in the late English school are: Coleridge-Taylor and Sir Edward Elgar. Samuel Coleridge-Taylor (1875-1912) was an English Negro whose development of Negro melodies made a lasting impression. His best-known large work was his setting of *Hiawatha*.

Sir Edward Elgar (1857-1934) stands in the first rank of modern composers. He wrote several remarkable symphonies, concertos, and instrumental compositions, while his choral works, *Caractacus* and *The Dream of Gerontius*, are among the greatest oratorios which have been given the world since the time of Mendelssohn.

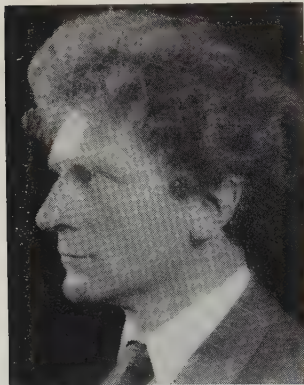


SAMUEL COLERIDGE-TAYLOR

* See Program XXXIV, Part IV.

Frederick Delius (1862-1934) was one of the truly great composers of our age. A conservative, who loved tonal beauty, he has been called "the last representative of impressionism."

Cyril Scott (1879) is another composer who is looking to national sources for inspiration. He has been, however, more influenced by the impressionism of modern France than any of his compatriots, and is known in Europe as "the English Debussy."



PERCY GRAINGER

Ralph Vaughn Williams (1872) has done much for the folk music of his country. His *London Symphony* is an outstanding work of the modern school. His opera, *Hugh the Drover* (1924), is considered his greatest work.

Other important English composers are: Frank Bridge (1879), Arnold Bax (1883), Lord Berners (1883), Gustav Holst (1874-1934), Eugene Goossens (1893), Joseph Holbrooke (1878), John Ireland (1879) and William Walton (1902).

Percy Aldridge Grainger, born at Melbourne, Australia (1882), is one of the younger school of English composers who is devoting his attention to the development of early English folk music. Mr. Grainger has recently become an American citizen and has announced his intention of identifying himself with the American school.

ILLUSTRATIONS

- | | | |
|-------|---|-------------------------------------|
| 20494 | Viking Song (<i>Coleridge-Taylor</i>) | <i>Associated Glee Clubs</i> |
| 20802 | { Shepherd's Hey (<i>arr. Grainger</i>)
Country Gardens (<i>arr. Grainger</i>) } | <i>Victor Concert Orchestra</i> |
| M-475 | Enigma Variations on an Original Theme, Op. 36 (<i>Elgar</i>) | <i>Boult-BBC Sym. Orch.</i> |
| M-911 | Pomp and Circumstance Marches, Op. 39 (<i>Elgar</i>) | |
| | No. 1 in D Major, No. 2 in A Minor, No. 3 in C Minor, No. 4 in G Major. | |
| | <i>MacMillan-Toronto Symphony Orchestra</i> | |
| 11808 | Mars, The Bringer of War—The Planets Suite, Op. 32 (<i>Von Holst</i>) | |
| | <i>Coates-London Symphony Orchestra</i> | |
| 4496 | On Hearing the First Cuckoo in Spring (<i>Delius</i>) | |
| | <i>Lambert-London Philharmonic Orchestra</i> | |
| M-440 | Symphony in F Minor (<i>Williams</i>) | <i>Toye-BBC Symphony Orchestra</i> |
| M-769 | Fantasia on a Theme by Thomas Tallis (<i>Vaughn Williams</i>) | |
| | <i>Boult-BBC Symphony Orchestra</i> | |
| M-464 | Music for Strings (<i>Bliss</i>) | <i>Boult-BBC Symphony Orchestra</i> |

PROGRAM XXXIV

EARLY MUSIC IN AMERICA

Like every other great nation which has developed a national school of music, America has been obliged to wait until her position as a world power should become firmly established, for a national art develops best in a country which has been acknowledged to be a leader in the world politically and commercially. Today this country stands before the world supreme in political and commercial importance. It is, therefore, inevitable that America's school of music should develop rapidly.

America has been recognized for years by the greatest musicians in the world as providing the largest and best concert audiences. The American people have more musical instruments in their homes and have spent more money on musical education than any other nation. Yet Americans have been trained for many generations to look toward Europe for their art and it is hard to bring them to a realization that the greatest art of Europe is now on American soil; that the greatest musicians and teachers of music in the world now call America their home; that if America cannot claim a past school of music, she certainly is developing the materials for a notable one in the near future.

Like every great nation which has built a national school, America must look to the past to find a foundation upon which her national school shall be erected. A great school of music is founded upon the folk-lore of the people, and its development is brought about by those of its native sons who, although they may have been trained in their science and theory of musical expression by foreign masters, are national in their method of expression.

America possesses, in the music of the American Indians and the American Negroes, the best existing primitive sources of music in the world.

Since the beginning of America's development by the white man, practically every nation in the world has poured its folk music into America, so that today no nation possesses such a diversity of musical folk material as that which is now fast rooted in American soil. While the Puritans who first came to our land were openly averse to all music save that of the chanting of hymn tunes, it must not be forgotten that before the end of the seventeenth century many colonies from Scotland and the north of Ireland were found throughout New England and that these people all brought their folk music with them. The Dutch who colonized New York and the surrounding country came from that land where musical training dates back to the earliest

and greatest schools of musical counterpoint (Netherland School—See Program V, Part II). Virginia and Carolina were peopled by the Cavaliers, who brought with them the greatest and best of the music from Queen Elizabeth's court, which was the center of the world's musical culture during the sixteenth century. (See Program VI, Part II.) Canada and Louisiana were settled by France, a nation known for musical taste and culture. The Spanish colonists through the south and southwest of America also brought much of their national music with them.

It will be easily realized, therefore, that even in colonial days America was not without musical standards of her own and music was considered of much importance during the period immediately following the Revolutionary War. Before the Revolution, Benjamin Franklin, an ardent music lover himself, had done much to further an interest in America among the musicians of France and England. Several European composers came to the American Colonies at Franklin's invitation; among them being: James Bremner, Alexander Reinagle (1756–1809), Raynor Taylor, James Hewitt (1770–1827) and Pierre Duport. It is to this period that the first native composer of America belongs. This was Francis Hopkinson, of Philadelphia (1737–1791), who was a signer of the Declaration of Independence, one of the members of the convention which drafted the Constitution in 1787, and the first judge of the Admiralty Court of Pennsylvania. He was an intimate friend of George Washington, Benjamin Franklin, Thomas Jefferson,

and the other great men of the day. Hopkinson was, however, not only a statesman, but a rare musician, a virtuoso on the organ and harpsichord, as well as a composer of great ability. His songs are worthy to rank with those of Haydn, who was his contemporary. Hopkinson's son, Joseph, wrote the words to *Hail Columbia*, a tune which had previously been played as a march for the inauguration of George Washington. The music to this *President's March* was written by Philip Phile (d. 1793), of Philadelphia, who was a prominent musician of the day.



FRANCIS HOPKINSON

The other tunes which were in popular usage during the days of the Revolution and the War of 1812 were all English airs, which were sung to words written in America. Chief among these were: *Yankee Doodle*, and

God Save the King (*God Save George Washington*, which in 1832 became *America*); and *Star-Spangled Banner*. The ever-popular *Home, Sweet Home*, words by John Howard Payne, appeared in 1823 as an air in *Clari*, an opera by Bishop. It has remained in public favor ever since that day.

One of the most important American musicians of the first half of the nineteenth century was Dr. Lowell Mason (1792-1872), a writer of hymns, who was the first musician to realize the importance of introducing music into the public schools of America. Doctor Mason, having begun the work in 1836, was made supervisor of music of the Boston public schools in 1838, an act which has been called "the Magna Charta of musical education in America." Ever since that day the development of music in America's public schools has been one of the most remarkable growths of music in the country.

In the period just before the Civil War a type of ballad became very popular in America. One of the best songs of this time was *Ben Bolt*, written by Nelson Kneass in 1848. But the most famous of America's ballad composers was Stephen Foster (1826-1864), whose songs are rightly regarded as the best composed folk songs in the entire literature of music. Besides his more famous plantation songs, *O Susanna*, *Uncle Ned*, *Old Folks at Home*, *Massa's in de Cold, Cold Ground*, *Hard Times Come No More*, *My Old Kentucky Home*, and *Old Black Joe*, the ballads of Foster are also very beautiful. Of these, *Come Where My Love Lies Dreaming*, *I Dream of Jeanie*, *Beautiful Dreamer*, *Old Dog Tray* are still worthy to be retained.

The period of the Civil War brought out more truly great patriotic songs than have ever been developed by any nation during a similar period. Of these the songs of George F. Root (1820-1895), especially *The Battle Cry of Freedom*, *Tramp, Tramp, Tramp*, and *The Vacant Chair* hold first rank. *When Johnnie Comes Marching Home Again*, by Patrick Gilmore (1829-1882) (who wrote under the *nom de plume*, *Louis Lambert*); *Tenting To-Night*, by Walter Kittridge; *Marching Through Georgia* and *The Song of a Thousand Years*, by Henry Work (1832-1884); *The Battle Hymn of the Republic*, words by Julia Ward Howe to an old air; and *Dixie*, a plantation song by Dan Emmett (1815-1904), written in 1859, are all songs belonging to this period.

The years following the Civil War until the early nineties brought forth a new epoch of sentimental ballads. *Stars of the Summer Night*, a setting of Longfellow's verses by Alfred S. Pease (1838-1882); *Rocked in the Cradle of the Deep*, by Joseph P. Knight (1812-1887); *The Old Oaken Bucket*, by Samuel Woodworth (1785-1842), set to

a well-known melody of the day; *Listen to the Mocking Bird*, by Septimus Winner (1827-1902); *Silver Threads Among the Gold*, by H. P. Danks (1834-1903); *When You and I Were Young, Maggie*, by H. A. Butterfield; *The Little Brown Church in the Vale*, by H. P. Pitts, reflect the type of music which was then in vogue.

Great choral societies were established in America soon after the Revolution. The most famous was the Händel and Haydn Society of Boston, whose constitution is dated 1815. Its first concert was arranged to celebrate the signing of the Peace Treaty of Ghent. While singing schools, conventions, and festivals continued to be popular during the early forties, a new stimulus was given by the Peace Jubilee, and great music festivals have flourished throughout America ever since the Civil War.

The first school of music, the New England Conservatory, was founded in Boston in 1867, and in that same year the Cincinnati Conservatory and the Chicago Musical College were established. Great schools for the study of music have developed throughout America ever since that day.

The first orchestra in America was the Philharmonic Society of New York, which gave its first concert December 23, 1800, but no regular series of orchestra concerts was started until 1842, when the New York Philharmonic Orchestra came into existence. To one of its earliest conductors, Theodore Thomas (1835-1905), America owes her early development in orchestral music, for unquestionably the influence of Thomas did more to develop a taste for good music in America than that of any other musician of his period.

In America today are to be found the greatest orchestras of the world. All the largest cities, including Boston, New York, Philadelphia, Chicago, Cleveland, Cincinnati, Detroit, St. Louis, Minneapolis, Seattle, San Francisco, and Los Angeles, possess organizations many of which outrank any to be found in the European capitals.

The first opera to be produced in America in the early nineteenth century was sung in English by an American company, but its place was soon usurped by the Italian and French companies, which have since dominated. Theodore Thomas wisely foresaw the need of opera in English, in America. Knowing that no great operatic school had ever been possible in other countries until opera had been given in the vernacular, Thomas hoped by the establishment of the American Opera Company in 1885 to start a similar movement in this country, but his venture was a failure. America possesses today two of the greatest opera companies of the world, the Metropolitan Opera Company of New York and the Chicago Civic Opera Association, where ideal performances are given in foreign tongues, but insufficient effort

is being made to give ideal performances of opera in the language of this country.

ILLUSTRATIONS

P-11	Ballads of the American Revolution and the War of 1812	<i>John and Lucy Allison</i>
4010	{ My Days Have Been So Wondrous Free (<i>Hopkinson</i>) }	
	{ I Dream of Jeanie With the Light Brown Hair (<i>Foster</i>) }	<i>Murphy</i>
4502	Chester (<i>Billings</i>)	<i>Fiedler-Boston "Pops" Orchestra</i>
9247	Hard Times, Come Again No More (<i>Foster</i>)	<i>Victor Salon Group</i>
1355	Home, Sweet Home (<i>Payne-Bishop</i>)	<i>Galli-Curci</i>
20895	Stars of the Summer Night (<i>Woodbury</i>)	<i>Shannon Quartet</i>
19887	Darling Nelly Gray (<i>Hanby</i>)	<i>Peerless Quartet</i>
19889	Listen to the Mocking Bird (<i>Winner</i>)	<i>Green-Dixon</i>
1265	{ Old Black Joe }	
	{ Uncle Ned }	<i>Tibbett</i>
35844	Medley of Civil War Songs	<i>Victor Male Chorus</i>

See Program XXXVI, Part I

PROGRAM XXXV

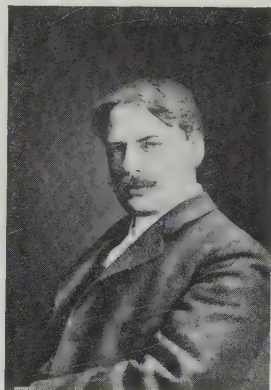
EDWARD MACDOWELL

ONE of the most individual composers that America has as yet produced was Edward MacDowell, who was born in New York City on December 18, 1861, and who died there January 23, 1908.

In considering the music of this remarkable man it is interesting to note how simply and sincerely all his works reflect the best and most real of our American traditions. It was possibly because of these qualities that his works have commanded such universal admiration in all the countries of the world.

MacDowell was a direct descendant of an old Scotch-Irish-Quaker family which came to America in the early eighteenth century. From his ancestors, the composer inherited his love of legend and of poetry, a belief in the real and true as manifested by God in nature. Even as a boy he reflected their simple faith and deep sincerity. He pays a tribute to them in his music by his frequent use of Scotch and Irish themes.

As MacDowell loved the folk lore and fairy tales of all lands, so he was naturally drawn to the folk material of his native America. He was one of the



EDWARD MACDOWELL

first American composers to realize the importance of the Indian and Negro folk music in its relation to modern American composition.

Talented as a lad in both art and music, Edward MacDowell was taken at an early age to Paris and placed in the Conservatoire, where he was a classmate of Claude Debussy. After two years in France he went to Germany, where he worked under Joachim Raff at the Frankfort Conservatory. MacDowell's enthusiasm for Raff is reflected in many of the compositions written by him during this period. When MacDowell was twenty Raff appointed him head of the piano department of the Frankfort Conservatory. Among his pupils at this time was a brilliant young American pianiste, Marion Nevins, who later became Mrs. Edward MacDowell.

His early years of teaching in Germany brought MacDowell in contact with some of the greatest musicians of the day. Franz Liszt was particularly enthusiastic over the ability of the young American and prophesied a brilliant future for him, not alone as a pianist, but as a composer also.

In 1888, MacDowell and his American wife returned to this country, settling first in Boston. He soon became known as one of the leading concert pianists of the day. In 1896 he became the head of the new music department of Columbia University, a post which he held for eight years. But overwork had so broken his health and nervous



MACDOWELL'S LOG CABIN, "THE HOUSE OF DREAMS" IN THE WOODS AT PETERBOROUGH, N. H.

energy that he was no longer able to carry on his work and his last years were tragic.

MacDowell did his best writing in the little New England village of Peterborough, N. H., where deep in the forest he had built for himself a small log cabin in which he composed. Anxious that other art-

ists might share in the seclusion and opportunity for work which he had enjoyed, he pledged Mrs. MacDowell to bring this dream to a realization. This she has done in the remarkable MacDowell Colony at Peter-

borough, where many of the best of America's creative artists have found peace, inspiration and the opportunity to work.

MacDowell's greatest orchestral compositions were the symphonic poems, *Hamlet and Ophelia*; *Lancelot and Elaine*; and *Lamia*. He left two suites for orchestra, the second being based on themes taken from the music of the American Indians. MacDowell also wrote two piano concertos for orchestra. His largest works for piano are the sonatas; Opus 45 known as *Tragica*; Opus 50, *Eroica*, Opus 57, *Norse* and Opus 59, *Keltic*. He also wrote many lovely songs, but it is as a composer of short piano compositions that he won his greatest popularity. These are known by their collective titles as, *Woodland Sketches*; *New England Idyls*; *Sea Pieces*; *Marionettes*; *Fireside Tales*; *Forest Idyls* and *Les Orientales* and *Forgotten Fairy Tales* (published under the *nom de plume* of Edgar Thorn). MacDowell was a painter and poet of no small ability. Many of his works bear on their title pages short descriptive poems written by him. He was one of the first great tone painters of the modern school, and his short compositions all bear a title. MacDowell was a master in the expression of mood pictures and his short piano impressions are among the most poetic examples of musical miniatures to be found in the literature of music. His last composition was the exquisite *From a Log Cabin* and the inscription from the title page of this composition is graven on the huge boulder which marks the last resting place of the composer in Peterborough.

"A house of dreams untold,
It looks out over the whispering tree tops
And faces the setting sun."

ILLUSTRATIONS

- | | | |
|-------|--|----------------------------------|
| 1152 | { To a Wild Rose }
{ To a Water Lily } | Stock-Chicago Symphony Orchestra |
| 1172 | Thy Beaming Eyes | Tibbett |
| 20803 | { Of Bre'r Rabbit—Fireside Tales, No. 2 (2) From Uncle
Remus—Woodland Sketches, No. 7 }
{ Will o' the Wisp—Woodland Sketches, No. 2 (2) To a
Humming Bird } | Eaver |
| 4107 | The Swan Bent Low (2) The Sea | Murphy |
| 20153 | Of a Tailor and a Bear (Edgar Thorn) | Victor Orchestra |
| 20396 | { The Nautilus—Sea Pieces (2) To the Sea—Sea Pieces }
{ Witches' Dance } | Barth |
| 4017 | Long Ago, Sweetheart Mine (2) A Maid Sings Light | Murphy |
| 20342 | { From an Indian Lodge—Woodland Sketches, No. 5 }
{ Love Song—Indian Suite, No. 2, Op. 48 } | Victor Orchestra |

11948-11950 Concerto No. 2, in D Minor for Piano, Op. 23

Sanromá-Fiedler-Boston "Pops" Orchestra

15657 Dirge—Indian Suite, No. 2, Op. 48

Eastman-Rochester Sym. Orch.

PROGRAM XXXVI

MODERN AMERICAN MUSIC

THE first classical composer of America was John Knowles Paine (1839-1906), "The Dean of the American School of Music," who was for many years the director of music at Harvard University, where many of the greatest of America's composers received their early training. From this school came George W. Chadwick (1854-1931), late director of the New England Conservatory of Music, who was considered by his contemporaries the most important American composer of his day; Arthur Foote (1853-1937), who has written much in the older classic forms; Frederic Converse (1841), for years the head of the composition department of the New England Conservatory; Henry K. Hadley (1871-1937), who has written successfully in all forms; Arthur Whiting (1861-1936); Louis Adolphe Coerne (1870-1922), and John Alden Carpenter (1876).

Dudley Buck (1839-1909) was the American composer of the early school who was best known throughout Europe. He exerted a great influence in America on organ and church choral compositions. Another of the earlier composers was Frederick Grant Gleason (1848-1903), whose compositions were prominently featured at the World's Fair in Chicago in 1893. Among the early pianists whose influences on American music were very great were William Mason (1829-1908) (son of Lowell), Louis Moreau Gottschalk (1829-1869), and William H. Sherwood (1854-1911), all of whom labored unceasingly for the American composer. These men left many excellent compositions, principally for the piano.

Horatio Parker (1863-1920) was also one of the greatest composers of America. He won his first laurels with *Hora Novissima*, a splendid choral work. Parker wrote in all forms and his compositions rank with the best of the modern composers. He was for forty years the Dean of Music at Yale University. The mantle of Parker has descended on his able assistant, David Stanley Smith (1877), who has won well-deserved recognition for his excellent compositions.

A composer of importance was Henry Hadley (1871-1937), who wrote many excellent works in all forms. The majority of his compositions have been produced and have met with great favor.

Another individual composer is Edgar Stillman Kelley (1857), whose

extensive experience has taken him to all parts of our great land, a fact which is remarkably portrayed in his compositions.

Another popular American composer was Ethelbert Nevin (1862-1901), whose songs and short instrumental compositions have met with increasing popularity.

Another unique American was John Philip Sousa (1854-1932), who revolutionized march music, and whose wonderful marches, full of American spirit, have found their way to every country in the world.

After the advent of the great Bohemian master, Antonin Dvořák, who came to America in 1893 and remained for several years, there came into existence a group of American composers who began to search for the foundation of the future national school of America among the folk songs of our land. Among these men are Harvey Worthington Loomis (1865-1930), Arthur Farwell (1872), and Frederick R. Burton (1861-1909), Charles Wakefield Cadman (1881), Charles Sanford Skilton (1868), Carlos Troyer (1837-1920), and Thurlow Lieurance (1878) who have made American Indian music into modern compositions, while Henry F. Gilbert (1868-1930), Harry Burleigh (1869), Will Marion Cook, David Guion (1895), and Nathaniel Dett (1882), have made Negro music equally popular.

An interesting personality among American composers was Reginald DeKoven (1859-1920), who won his first honors with the comic opera *Robin Hood*.

Among the younger Americans who have won recognition for unusual work is Leo Sowerby (1895), who won the first American *Prix de Rome*. He has had many of his works presented in Europe as well as America. Howard Hanson (1896) also won the American *Prix de Rome*, as did Werner Janssen (1900), some years later. Both composers have proved in their recent works that they were entitled to that honor.

An outstanding American composer is Deems Taylor (1885), whose Suite, *Through the Looking Glass*, is a most interesting orchestral work. His opera, *The King's Henchman* produced at the Metropolitan Opera House, New York, 1926, made a sensational success, and was followed by *Peter Ibbetson*, also produced by the Metropolitan Opera Co.

America lost a great composer in the death of Charles Griffes (1884-1920), who in spite of his short life, made a decided impression because of his rare individuality.

Victor Herbert (1859-1924), although born in Ireland, was thoroughly identified with this country, and all are proud to call his excellent works American compositions.

Charles Martin Loeffler (1861-1935), of Boston, is another foreign-

born American. He has followed in the ultra-modern impressionistic school of the French Debussy. Other foreign composers who have recently announced their intention of making America their home are Ernest Bloch, of Switzerland, Percy Grainger, of Australia, Arnold Schönberg from Vienna, and Arcady Dubensky from Russia.

Frederick Stock (1872-1942) was an Americanized foreigner, who was better known as a composer in Europe than in America. Here he was chiefly famous as the director of the Chicago Symphony Orchestra.

Another foreign born American was Adolf Brune (1870-1935), who left many excellent compositions in all forms.

Ernest Schelling (1876-1939) was a composer of distinction. His symphonic poem, *A Victory Ball*, is one of the most outstanding orchestral works yet produced in America.

Walter Damrosch (1862) has written many compositions including the operas *Cyrano de Bergerac*, *The Scarlet Letter* and *The Man Without a Country*.

The greatest woman composer of America is Mrs. H. H. A. Beach (1867), who is of pure American ancestry, and whose compositions are chiefly a product of American training. A native of Boston, Mrs. Beach is an outgrowth of the Paine school of composition. A pianist herself, she has written much for her chosen instrument and also for the orchestra, while her delightful songs are found on many concert programs.

Another Boston woman who has won fame as a musician is Margaret Ruthven Lang (1867). She has written many excellent songs and several larger works. Other American women who have won fame chiefly through the composition of songs are: Mrs. Jessie L. Gaynor (1863-1921), whose charming songs for children opened up an entirely new field for the American composers; Mrs. Archibald Freer (1868-1942), a most prolific composer of songs and piano compositions, and Carrie Jacobs-Bond, whose lovable songs have won a unique and well-deserved popularity. Mary Turner Salter (1856-1938), Gena Branscombe, Mabel Daniels, Fannie Dillon, Lilly Strickland, Marion Bauer, and Mary Howe, are well-known American women composers of today.

Other composers of America are: Henry Holden Huss, Rubin Goldmark (1872-1936), Howard Brockway, Daniel Gregory Mason, Rositer Cole, Adolph Weidig (1867-1931), Eric Delamarter, Henry P. Eames, Felix Borowski, William Arms Fisher, James H. Rogers (1852-1933), Wilson G. Smith (1855-1929), Clayton Johns (1857-1932), Ernst Kroeger (1862-1934), Alfred Robyn (1860-1935), Edward Burlingame Hill, Harold Morris, Albert Lockwood, Homer Norris (1860-1920), William Rogers Chapman (1857-1935), Frederick Field

Bullard, Victor Harris, Homer Bartlett (1845-1920), Charles Gilbert Spross, Daniel Protheroe (1866-1934), Oley Speaks (1865-1938), Carl Busch, Adolph Foerster (1854-1927), Walter Kramer, Preston Ware Orem, Joseph Breil (1870-1926), Geoffrey O'Hara, Harold Vincent Milligan, Harry Rowe Shelley, George Grant-Schaefer (1872-1939), Arthur Olaf Anderson, Marx E. Oberndorfer, Mortimer Wilson (1876-1932), James Francis Cooke and Arne Oldberg.

Outstanding modernists in the American School are: George Antheil (1900), Abram Chasins (1903), Aaron Copland (1900), Henry Cowell (1897), Henry Eichheim (1870-1942), Robert Sanders (1901), George Gershwin (1898-1937), Louis Gruenberg (1883), Roy Harris (1898), David Van Vactor (1906), Paul White (1895), Gardner Reed (1913), and Hamilton Forrest (1901).

ILLUSTRATIONS

See Program XXXVI, Part III; Program XXXV, Part IV

- 15658 Prelude to Oedipus Tyrannus, Op. 35 (Paine)
Eastman-Rochester Symphony Orchestra
- 15656 Jubilee, No. 1, from Symphonic Sketches (Chadwick)
Eastman-Rochester Symphony Orchestra
- 20983 { The Sunrise Call—Zufii Melody (arr. Troyer)
The Lover's Wooing—Zufii Blanket Song (arr. Troyer) } *Chief Caupolican*
- 22174 Deer Dance (Skilton) *Victor Concert Orchestra*
- 22144 War Dance (Skilton) *Victor Concert Orchestra*
- 15659 The White Peacock—Roman Sketches, Op. 7, No. 1 (Griffes)
Eastman-Rochester Symphony Orchestra
- 7957 Pleasure Dome of Kubla Khan (Griffes) *Ormandy-Minneapolis Sym. Orch.*
- 6638 { Danny Deever (Dannrosch)
On the Road to Mandalay (Speaks) } *Werrenrath*
- 21750 Juba Dance—In the Bottoms (Dett) *Victor Orchestra*
- 8924, 8925 Chorale and Fugue in D Minor, Op. 4 (Zemachson)
Ormandy-Minneapolis Symphony Orchestra
- M-358 Rhapsody in Blue (Gershwin) *Fiedler-Boston "Pops" Orchestra*
- M-238 Adventures in a Perambulator (Carpenter)
Ormandy-Minneapolis Symphony Orchestra
- 10-1007 Through the Looking Glass—Dedication (Taylor) *Courboin*
- M-563 Concerto Grosso (Bloch) *Baily-Curtis Chamber Music Ensemble*
- 7260 Japanese Nocturne (Eichheim) *Stokowski-Philadelphia Orchestra*
- M-543 Music for Four Stringed Instruments (Loeffler) *Coolidge Quartet*
- 1127, 1128 A Victory Ball (Schelling)
Mengelberg-Philharmonic Symphony Orchestra of N. Y.

PART III

The Orchestra—The Development of Instrumental Music



Preface

THE individual instruments of the orchestra are exceedingly interesting to the music lover who has learned to know their voices and who is able to recognize their tone coloring while listening to records or to the great concerts heard over the air.*

Student orchestras in high schools and colleges have done much to awaken this interest in orchestral instruments. Those music lovers who have made a point of knowing the tone coloring of the instruments have added greatly to their enjoyment when listening to music. The radio has made us familiar with all of the great orchestras of the day.

Part III is devoted to a study of the instruments of the orchestra. We shall consider not only the individual voice of each instrument but also its relationship to its own group and its contribution to the tone coloring of the symphony orchestra.

As a supplementary course to the History of Music, we have outlined also the Development of Instrumental Forms and the relation of the individual composers to the various schools of music which have contributed to the development of the modern orchestra.

- I. The Orchestra. Its Divisions.
- II. The String Choir.
- III. The Violin.
- IV. The Viola.
- V. The Violoncello.
- VI. The Double Bass.
- VII. The Harp.
- VIII. The Wood-wind Choir.
- IX. The Flute and Piccolo.
- X. The Oboe and English Horn.
- XI. The Bassoon—Contra-Bassoon.
- XII. The Clarinet—Bass Clarinet.

* "Instruments of the Orchestra by Sight, Sound and Story" (charts, records and booklet published by the RCA Manufacturing Co.) gives the picture of every instrument in its natural color; the voice of each instrument in solo and combinations; and a full description of the orchestral use of each instrument.

- XIII. The Brass Choir.
- XIV. The Trumpet or Cornet.
- XV. The French Horn.
- XVI. The Trombone—The Tuba.
- XVII. The Percussion Instruments—Drums.
- XVIII. The Bells.
- XIX. Early Folk Instruments.
- XX. The Development of the Violin.
- XXI. The Development of the Pianoforte.
- XXII. The Development of the Organ.
- XXIII. Early Instrumental Forms.
- XXIV. The Instrumental Forms at the Time of Bach.
- XXV. The Sonata Form of Haydn.
- XXVI. The Development of Chamber Music.
- XXVII. Beethoven's Use of the Instruments.
- XXVIII. The Influence of the Romantic School.
- XXIX. The Influence of the Wagner Music Drama.
- XXX. Absolute Music in the Late Nineteenth Century.
- XXXI. The National Schools.
- XXXII. Program Music of the Modern School.
- XXXIII. Modern Forms.
- XXXIV. Impressionism.
- XXXV. Modernistic School.
- XXXVI. American Orchestral Composers.

PROGRAM I

THE ORCHESTRA

THE symphony orchestra* is divided into four sections according to the character of the instruments which compose it. It is made up of from fifty to one hundred players. In an orchestra of ninety-five the instruments would be proportioned as follows:

<i>Strings</i>	{	First Violins (16) or (18)
		Second Violins (14) or (16)
		Violas (12)
		Violoncellos (12)
		Double Bases (10)

* It is the custom to designate any grouping of instruments playing together by the term "orchestra." Such orchestras are heard at dances, theatres, restaurants, etc. Occasionally they are heard in small concerts. The modern orchestra is called "symphony orchestra" because its chief function is to play symphonic music. For the proper presentation of opera and oratorio an orchestra of this size and character is necessary.

	Flutes { Piccolo (1) Flutes (2)
Wood-Wind.....	Double Reeds { Oboes (2) English Horn (1) Bassoons (2) Contra-Bassoons (1)
	Single Reeds { Clarinets (2) Bass Clarinet (1)
Brasses.....	French Horns (4) Trumpets (4) Trombones (4) Tuba (1)
Battery or Percussion.....	Tympani or Kettledrums (3) or (4) Side Drum (1) Bass Drum (1) Bells (1) Triangle (1) Tambourine, etc. (1)

The harp belongs to no particular division of the orchestra. Often two harps are employed.

The orchestra, as we know it today, was divided into the four choirs by Franz Josef Haydn, who has been called the "Father of the Symphony Orchestra."

As tone is produced by a series of regular vibrations, which are "sense impressions caused by the longitudinal air waves of varying shapes and sizes," it is necessary to understand just how these air waves are produced by the various groups of instruments. There are three ways in which tone is produced by those instruments which constitute a symphony orchestra.

1. The setting in motion of stretched strings, either by means of a bow, or by plucking the strings. (Stringed instruments.)
2. The breaking of air columns enclosed either in tubes of wood or metal, by the pressure of the breath. (Wood-winds and brasses.)
3. The beating of elastic surfaces in contact with the air, or the striking on metal. (Percussion instruments.)

Some of the instruments of the orchestra sound a different tone from the actual written note. These are known as transposing instruments:

Double Bass: Sounds an octave lower than the music is written.

Piccolo: Sounds an octave higher than the music is written.

English Horn: Sounds a fifth lower than the music is written.

Clarinet: All clarinets transpose except the C clarinet which is rarely used.

Contra-Bassoon: Sounds an octave lower than the music is written.

French Horns: All French horns transpose.

Trumpets or Cornets: All except those in the key of C.

Tuba: Sounds an octave lower than the music is written.

ILLUSTRATIONS

Instruments of the Orchestra:

20522	{ (a) The String Choir (b) The Wood-wind Choir }	Victor Orchestra
20523	{ (a) The Brass Choir (b) The Percussion Instruments }	Victor Orchestra
M-605	Overture—William Tell (<i>Rossini</i>)	Toscanini-NBC Sym. Orchestra
20802	Shepherd's Hey (<i>arr. Grainger</i>)	Victor Concert Orchestra
M-566	Peter and the Wolf, Op. 67 (<i>Prokofiev</i>)	Koussevitzky-Boston Sym. Orch.

PROGRAM II

THE STRING CHOIR

THE string choir should not be confused with the string quartet as in the modern orchestra the four groups of instruments comprising this section are divided into five parts, which may be classified as:

- 1st Violins, *soprano*,
- 2d Violins, *second soprano*,
- Violas, *alto (sometimes tenor)*,
- Violoncellos, *tenor (sometimes first bass)*,
- Contrabass, *bass*.

The strings are in truth the backbone of the orchestra, as they can play for any reasonable length of time without greatly fatiguing the performer, whereas the wind instruments, being dependent upon the breath of their players, have to be given constant opportunities for rest. As the strings in reality give the true strength to the orchestra, it will be noted that there are many more members in this section than in the wood-wind or brass divisions.

The string section of the orchestra is its most important group for the following reasons:

1. The great range of over six octaves.
2. The rapidity with which the strings can produce clearly the most complicated tonal passages.

3. The ability to hold a tone much longer than the wind instruments due to the fact that the tone is not dependent on the breath of the performer.

4. The ability to play with any degree of intensity from the softest *pianissimo* to the loudest *fortissimo*.

Berlioz has said that the strings, when played together, possess "force, lightness, grace, accents both gloomy and gay, thought, and passion." He further says: "Slow and tender melodies, confided too



INSTRUMENTS OF THE ORCHESTRA—STRING CHOIR AND HARP

often to the wind instruments, are nevertheless never better rendered than by a mass of violins. Nothing can equal the touching sweetness of a score of first violins made to sing by twenty well-skilled bows. That is, in fact, the true woman's voice of the orchestra—a voice at once passionate and chaste, heart-rending, yet soft, which can weep, sigh, lament, chant, pray and muse, or burst forth into joyous accents, as none other can do. It is in truth the most brilliant color of the modern orchestra."

The most important of the various effects employed in the playing of the strings are the *tremolo* and the *pizzicato*.

The *tremolo* is produced by moving the bow backward and forward

and is both a coloratura and a dramatic singer." This instrument, which is the most brilliant of the string family, was brought to its technical perfection by the great violin makers of Cremona, who flourished from the middle of the sixteenth to the opening of the eighteenth century. (See Program XX, Part III.)

When the violin first entered the orchestra in the seventeenth century it was called "the little French fiddle." Monteverdi (1567-1643) of the Venetian School introduced this instrument into the orchestra and employed the use of *tremolo* and *pizzicato* on the violin in the

opera *Tancred* (1624). Monteverdi's orchestra consisted of two harpsichords, two large lutes, two violins, ten tenor viols, two viola da gamba, two bass viols, a double harp, three trumpets, two cornets, a small flute, a clarion, and three portable organs. As the violin increased in popularity, it gradually became of more importance in the orchestra.

The resources of the violin in the way of technical agility are very great, but its powers of emotional expression are still greater. The effect of a solo violin is very different from that of a number of violins playing together, a body of violins producing a vigorous, sonorous volume of tone, whose character is as different from that of the solo violin as is its amount.



"LITTLE FRENCH FIDDLE" OF THE DANCING MASTERS (1687)

The violin has four strings tuned on: G below middle C; D above middle C; A; and E; it has a range of over three octaves.

The strings are made of gut, the G string being wound with a fine wire. They are tuned by means of pegs set in the neck of the violin. The fingers of the players press the strings to change the pitch of the tone.

The tone is produced by the vibration made by the bow as it is drawn across the strings by the right hand of the player; these vibrations are carried from the strings, through the bridge into the wooden belly of the instrument, which is so made that it vibrates, producing that rich, penetrating sonority which is a characteristic of the instru-

ment. There are about seventy pieces of wood used to make this delicate organism.

The bow is made of hair, which is stretched over a delicately shaped piece of wood of Pernambuco. The violin bow was perfected by Tourte (1747-1835).

The strings pass over the bridge, which is arched so that the bow can easily touch only one string at a time. This is quite possible in soft passages, but it is more difficult when the instruments are playing *fortissimo*, so these passages are generally written for either the G or E strings.

Each string has its own character of tone:

E string, called *chanterelle* or singer; a clear, penetrating tone which is easily heard above the other voices of the orchestra. Generally used for melodic passages.

A and D strings more subdued in tone quality, but capable of producing very soft, beautiful melodies.

G or fourth string, full round tone, similar to contralto voice. A tone of nobility and strength, often used in solo passages. A peculiar, harsh effect may be produced by playing the G string *fortissimo* with the heel of the bow.

The compass of the violin (from low G to C in the sixth space above the staff) is often increased by the use of harmonics. These are the strangely sweet flute like tones, which the Germans call *flageolet* tones, but which the scientist knows as overtones. It is a law of acoustics that every musical tone is composed of several tones, the ear catching only the fundamental tone of the group. It has been discovered that by lightly touching a vibrating string, the vibrations of the fundamental tones will be stopped, and the upper *overtones* can be distinctly heard. These *harmonics* are too high and mysterious in quality to be used in vigorous music, but in certain passages they produce an ethereal beauty of tone. A great many special effects can be produced on the violin. The manner of drawing the bow across the strings makes a great difference in the tone quality. Bowing close to the bridge produces a rough, metallic sound, while bowing over the finger board gives a soft, mysterious quality. The *tremolo* or rapid, alternating strokes of the bow upward and downward is very commonly used to express great agitation or to depict combat.

The plucking of the strings or *pizzicato* is an effect which has been always popular. *Sordinos* or mutes are little pieces of wood or brass that fit over the strings and deaden the vibrations, producing a veiled, weird tone often used to depict mystery or mournfulness. Occasionally the player is called upon to strike his strings with the back of the bow

(*col legno*). This is the means employed by Wagner to depict Mime's laughter and scorn of Siegfried.

The violins of the orchestra are divided into two main groups. The second violins are identical instruments to those of the first group. They play the part of second soprano, or contralto, filling in the harmonic gap between the violins and violas and are of great importance. Sometimes the violins are divided into several parts in order to obtain certain effects. In *Waldweben* (*Forest Rustling*) in *Siegfried*, Wagner produces the effects of the murmuring forest by dividing his first violins into three parts, with a solo violin playing the lead; and giving four parts to the second violins.

In many of the arias of the early masters, the voice part was supported and enriched by a second melody played by a single instrument. This was known as the obbligato, the name "obliged, indispensable" signifying that the obbligato voice was necessary for the complete understanding and enjoyment of the entire work. Modern composers have been especially fond of this method of composition.

The violin is frequently used as an obbligato instrument and blends beautifully with the human voice.

ILLUSTRATIONS

Examples of Violin Tone:

- | | |
|-------|---|
| 12037 | E String—Overture—Euryanthe (<i>von Weber</i>) |
| 8589 | D String—Third Subject of First Movement—Symphony No. 5, in E Minor
(<i>Tchaikovsky</i>) |
| 8427 | } A String—Adagio—Ninth Symphony (<i>Beethoven</i>) |
| 8428 | |
| 8429 | |
| 7103 | } G String { Air for the G String (<i>Bach</i>) (On Solo Violin) |
| 8670 | |
| 14264 | |
| | { Adagio—Funeral March—Eroica Symphony (<i>Beethoven</i>) |
| | { Harsh Quality—First Movement—Pathetic Symphony
(<i>Tchaikovsky</i>) |

Examples of Effects:

- | | |
|-------|---|
| 12040 | Tremolo—Opening of Overture—Der Freischütz (<i>von Weber</i>) |
| 14188 | Pizzicato—Scherzo—Fourth Symphony (<i>Tchaikovsky</i>) |
| 6791 | Harmonies—Four solo violins—Prelude—Lohengrin (<i>Wagner</i>) |
| 14268 | Con Sordino—Muted Strings—Ending of Pathetic Symphony
(<i>Tchaikovsky</i>) |
| 14162 | Col Legno—Danse Macabre (<i>Saint-Saëns</i>) |
| 8700 | } Obbligato—Scheherazade Suite (<i>Rimsky-Korsakov</i>) |
| | |
| | { Here solo violin is used to represent the narrator. |
| 7124 | Tutti—First and Second violins in unison—Prelude—L'Arlésienne (<i>Bizet</i>) |
| 7192 | Division of Strings—Waldweben (Forest Murmurs)—Siegfried (<i>Wagner</i>) |
| 15547 | Violins in Unison—Moto Perpetuo (<i>Paganini</i>) |

*String Ensemble:*M-464 Music for Strings (*Bliss*)

Boult-BBC Symphony Orchestra

4271 Italian Serenade in G Major (*Wolf*)

Budapest String Quartet

M-779 Serenade for String Orchestra, Op. 6 (*Suk*)

Talich-Czech Philh. Orch.

PROGRAM IV

THE VIOLA

THE viola, although one of the most useful of instruments and possessing beautiful tone quality, is less familiar to the average music lover than its other string companions. The individual voice of the viola has been practically unknown until modern times. The instrument is simply a larger, thicker member of the viol family, possessed of a deeper compass and tuned a fifth lower than the violin. The French call the viola the alto. It possesses a deeper compass and its strings are thicker and heavier than those of the violin, which makes the tone of the instrument sound veiled and mournful.

The compass is from C octave below middle C to A octave above. The music is usually written in the so-called alto or C-clef, which places middle C on the third line of the staff.

The first string or *chantarelle* is tuned to A above middle C; second string, D; third string, G, below middle C; and fourth string, C. The two lowest strings are wound with wire.

The viola is an older instrument in the orchestra than the violin, being the *viola da braccio* (arm fiddle) of the Venetians of the sixteenth and early seventeenth centuries.

The position of the viola in the modern orchestra is of great importance, as the voice of the instrument makes it possible for the viola to be used as the alto, or tenor, of the string choir, as occasion demands. Either voice always blends with the other instruments.

The tone of this instrument, although rich and penetrating, is not so brilliant as that of the violin, and it possesses a peculiar pathos which makes its tone at once individual and striking. It is, in fact, one of the most helpful instruments of the orchestra and its place is of supreme importance. The viola is frequently used to reinforce one of the other stringed instruments; an interesting example of this is the opening of the *Andante* of the *Fifth Symphony* by Beethoven, where the viola and violoncello play in unison.

Lavignac (1846-1916), the famous French master of instrumentation, says: "The viola is a philosopher, sad, helpful; always ready to come to the aid of others, but reluctant to call attention to himself." The viola was excellently used by Wagner, particularly in the

Overture to Tannhäuser. One of the most beautiful and characteristic uses of the viola is in the symphony, *Harold in Italy*, by Berlioz. Here the viola voices the melancholy wanderer of Byron. The viola was a favorite orchestral voice with Johannes Brahms. Saint-Saëns has written a beautiful solo for viola in the *Rêverie du Soir*, in his *Suite Algérienne*. Note the *Sañcho Panza* theme in *Don Quixote* by Strauss.

All the effects of bowing, *tremolo*, *pizzicato*, *sordino*, etc., that apply to the violin, are also used on the viola.

ILLUSTRATIONS

- 17513 Sonata No. 6, in A Major, for Viola and Piano (*Boccherini*) *Primrose-Kahn*
 M-831 Duo No. 2, in B Flat Major, for Violin and Viola, K-424 (*Mozart*) *Heifetz-Primrose*
 M-547 Sonata for Viola and Piano, Op. 11, No. 4 (*Hindemith*) *Primrose-Sanromá*
 12492 Adagio for Flute and Viola (*Neubauer*) *Moyse-Honegger*
 9296 *Rêverie du Soir—Suite Algérienne* (*Saint-Saëns*) *Continental Sym. Orch.*
 15828 Andante—Symphony No. 5, in C Minor (*Beethoven*) *Toscanini-NBC Sym. Orch.*
 8851 Andante—Quartet in F Major, No. 16, Op. 135 (*Beethoven*) *Busch Quartet*
 11883 In the Village—Caucasian Sketches (*Ippolitov-Ivanov*) *Fiedler-Boston "Pops" Orch.*
 19923 O Vermeland, Thou Lovely—Swedish *Victor String Ensemble*
 15310, 15311 Overture—*Tannhäuser* (*Wagner*) *Stokowski-Phila. Orchestra*
 17529-A *Don Quixote* (*Strauss*) *Ormandy-Philadelphia Orchestra*

PROGRAM V

THE VIOLONCELLO

THE violoncello, commonly referred to as 'cello, was developed from the *viola da gamba* (or knee fiddle) of the seventeenth century. It has ever been one of the most popular of instruments. The beautiful quality of the 'cello's tone is more nearly like that of the human voice than any of the other instruments.

Like the viola, the 'cello is tuned in fifths, but it is an octave lower in pitch. The strings of the 'cello are thicker and the tone therefore is deeper than that of the violin or viola. The deep, full voice of the 'cello is best heard when the instrument is used as the baritone of the string choir. In the early days it was used as the bass, but modern composers frequently employ its tone as *tenor robusto*, and it is often used as a solo instrument. Owing to its great compass, the 'cello may be employed as the bass of the string choir, as a solo instrument, or as a singer of the melody, with the accompaniment of the other strings. In string quartets the 'cello still plays the bass part.

The first or *chantarelle* string is tuned on A below middle C; the

second string on D; the third on G; and fourth on C.

The D string possesses the most beautiful tone quality. Forsythe calls it "the softest, silkiest tone in the orchestra."

Berlioz says: "Nothing is more voluptuously melancholy or more suited to the utterance of tender, languishing themes than a mass of violoncelli playing in unison on their first strings; while nothing is more expressive of dignity without passion than the lower tones of the 'cello when uttered by several instruments together."

On account of the depth of its timbre and the thickness of its strings, the 'cello is not susceptible to the extreme agility belonging to the violin and viola. In solo passages frequent use is made of harmonics. They are obtained by the same method employed on the violin and viola, but owing to the length of the strings of the 'cello, those harmonics which are produced near the bridge are even more beautiful than those of the violin.

The *pizzicato* of the 'cello is frequently used, as it produces a delightful, almost piquant effect, especially when employed as the accompaniment to subdued passages for other instruments.

The 'cellos are often divided. When Beethoven wished to produce the impression of the peaceful, rippling brook in his *Pastoral Symphony* he gave a murmuring figure to the divided 'cellos.

Mutes are used with far less effect than on the violins. All



Domenichino (1581-1641)

ST. CECILIA

Showing viola da gamba with six strings. Notice the reversed curves.



THE OLD "KNEE FIDDLE" OF SEVENTEENTH CENTURY

the other effects possible on the violin are also employed on the 'cello, the *pizzicato* on the 'cello being especially effective.

But it is as "the sighing lover of the orchestral company" that the 'cello has been most frequently used. Four 'cellos in harmony support Siegmund in the outpouring of his ecstatic love in the first act of Wagner's *Valkyrie*. The 'cello is a favorite instrument for *obbligato* passages.

ILLUSTRATIONS

- | | | |
|---------|--|---|
| 14117 | A String—Chantarelle—Second Theme, First Movement—Unfinished Symphony (<i>Schubert</i>) | <i>Koussevitzky-Boston Symphony Orchestra</i> |
| 8429 | D String—Passage Introducing the Last Movement—Ninth Symphony (<i>Beethoven</i>) | <i>Stokowski-Philadelphia Orchestra</i> |
| 18469 | Pizzicato—Opening Third Movement—Symphony in C Minor (<i>Brakms</i>) | <i>Toscanini-NBC Symphony Orchestra</i> |
| 14708 | Divided 'Celli—Scene by the Brook—Pastoral Symphony (<i>Beethoven</i>) | <i>Toscanini-BBC Symphony Orchestra</i> |
| 14268 | Sordinos—Entrance Second Theme—Andante—Pathetic Symphony (<i>Tchaikovsky</i>) | <i>Koussevitzky-Boston Symphony Orchestra</i> |
| 7125 | Special Use of 'Cello as Tenor (Bass in Violas)—Adagietto from L'Arlesienne Suite (<i>Bizet</i>) | <i>Stokowski-Philadelphia Orchestra</i> |
| 15828 | Violas and 'Cellos in Unison—Andante—Fifth Symphony (<i>Beethoven</i>) | <i>Toscanini-NBC Symphony Orchestra</i> |
| 17533-B | Solo 'cello—Don Quixote (<i>Strauss</i>) | <i>Ormandy-Philadelphia Orchestra</i> |
| M-381 | Concerto in B Flat Major (<i>Boccherini</i>) | <i>Casals-London Symphony Orch.</i> |
| M-698 | Schelomo (<i>Bloch</i>) | <i>Feuermann-Stokowski-Philadelphia Orchestra</i> |

PROGRAM VI

DOUBLE BASS

THE patriarchal double bass provides the foundation for the harmonic structure of orchestral music. Because of its size and the depth of its tone, the double bass has a limited range of expression. The instrument is called the double bass, because it was used in early times to double the bass part of the 'cello. Until Beethoven's day little was known of the possibilities of the instrument, which then became an important individual voice in the orchestra. Many of Beethoven's contemporaries looked askance at his innovations and even Berlioz, the French master of instrumentation, likened the famous passage for the basses in Beethoven's *Fifth Symphony* to "the happy gambols of an elephant." An equally famous use of these instruments is the transitional passage between the third and fourth movements of Beethoven's

* This notation is used to avoid the use of leger lines.

18047, 18048 The Elephant—Carnival of Animals (*Saint-Saëns*)

Stokowski-Philadelphia Orchestra

7159 Chanson Triste (*Koussevitzky*)

Koussevitzky

PROGRAM VII

THE HARP

THE harp is of recent introduction in the orchestra and belongs to no particular choir. The harp is a very primitive instrument, being used in the ancient days as the national instrument of Egypt and also by the Hebrews, who modeled their small hand harp, or lyre, from the instrument used by the Egyptians.* In the study of folk music the harp was one of the most popular instruments of the people, being especially noted in the early music of Ireland, Scotland, and Wales. Yet it was rarely found in orchestras until the modern day. Although many great composers used the harp in their compositions, it was only as a means of lending national color or descriptive expression. Thus, where Biblical or classic subjects were treated, or in the later imitation of folk music, the harp was employed.

In 1810, Sebastian Erard perfected his pedal mechanism, making it possible for the harpist to play in all keys, where before but a few had been practical. Erard's harp has a vertical pillar, a gracefully carved neck, in which there is concealed the mechanical stopping device perfected by him, a semi-circular sounding board of polished pine wood, and the pedal box.

The forty-seven strings are of different lengths. The eleven longest are covered with wire, the remainder are of gut, similar to that used on the strings of the violin family. The uncovered strings are stained red for C strings, and blue for F strings.

The harp is tuned to the diatonic scale of C flat, but by means of the pedal it is possible to play in all keys. The range is over five octaves.

With Berlioz and Wagner the harp became a true orchestral voice.† Wagner first used it to depict the accompaniment of the singing of the Minnesingers in *Tannhäuser*, but later, discovering its great possibilities, he used it for many effects. One of the most striking examples of Wagner's use of the instrument is found in the *Magic Fire Scene*, last act of *The Valkyries*.

Today the harp is constantly used by symphony writers as well as by composers of opera. It is usually treated either in broad effects or in *arpeggios*.

* See half-tone illustrations, pages 97, 98, 99, 100, 101, 102.

† Although the harp is found in the scores of many classic composers it was used there chiefly to bring in a fuller harmony and not for its own tonal characteristics.

Many special effects are possible on the harp. The *glissando* is frequently used. This is produced by sliding the hands rapidly over the strings, without stopping to pluck them with the fingers. It is a frequent piano effect used by Liszt, and is to be noted in his *Hungarian Rhapsodies*. The harp *glissando* is dramatically used by Wagner in the second act of *Parsifal*, when Klingsor throws the spear at Parsifal and it hangs suspended above the head of the youth. *Pizzicato*, produced by the plucking of the strings, is the usual method of harp playing. *Harmonics* can also be produced by *stopping* the strings in a manner similar to that employed in instruments of the violin family. This effect on the harp is very pretty and sounds like a faint tinkle from a muffled bell. One of the best examples of this use is found in the *Ballet of the Sylphs* from Berlioz's *Damnation of Faust*.

Only a few truly great composers have written music for the harp as a solo instrument.

ILLUSTRATIONS

Examples of Use of Harp:

- | | | |
|-------|--|----------------------------------|
| 6873 | Arpeggios; Pastoral Entr'acte—Carmen (Bizet) | Stokowski-Phil. Orch. |
| 14422 | Solo Harp Glissando; Hungarian Rhapsody, No. 2 (Liszt) | Stokowski-Philadelphia Orchestra |
| 15800 | Pizzicati; Magic Fire Music—The Valkyries (Wagner) | Stokowski-Philadelphia Orchestra |
| 20563 | Harmonics; Ballet des Sylphes—Damnation of Faust (Berlioz) | Victor Concert Orchestra |
| 14162 | Single repeated notes—Clock effect—Danse Macabre (Saint-Saëns) | Stokowski-Philadelphia Orchestra |
| 7126 | Chime effect, Carillon—L'Arlésienne Suite (Bizet) | Stokowski-Philadelphia Orchestra |
| 14871 | Short Stories for Young Harpists (Salzedo) | Salzedo |
| 12005 | Impromptu for Harp, Op. 86 (Fauré) | Laskine |
| 17700 | Afternoon of a Faun (Debussy) | Stokowski-Philadelphia Orchestra |

PROGRAM VIII

THE WOOD-WIND CHOIR

THE second division of the orchestra is the group of wind instruments, which is called the wood-wind choir.

The *Woodwinds* are divided into two definite types:

The Flutes { Instruments played with embouchure on the side, the
 { lips acting as reeds.

The Reeds { Tone created by the vibration of reeds. This group has two families: the double reeds and the single reeds.

In all the wind instruments, whether they are made of brass or wood, the tone is produced by the vibration of the column of air in the tubes, instead of by vibrating strings.

There are two principles to remember in considering the vibration of a column of air:

1. The longer the column the slower its vibration, therefore long tubes create lower tones than do short ones.

2. A column of air will vibrate as does a string, either as a whole or in parts, one-half, one-third, one-fourth its length, etc.

The method of tone production on wind instruments can be best understood by taking a common type, and then observing the precise manner in which air, when set in musical vibration by the breath, is definitely controlled to this or that pitch. Take as this common type, a straight tube of wood, two feet in length and an inch in diameter, which is closed at one end and pierced with a hole about an inch from the end, after the manner of a flute embouchure. The tone then given is C. Now, by increasing the breath, C octave is heard, and then G₁, C₂, E₂, etc. This process is typical of all tubes of whatever size or material. The tube then gives at least five tones, without any appliances except the increase of breath. If the tube is shortened an inch the tone is D, then E, etc., and their harmonics. The tube may be shortened by piercing holes. When the holes are covered, the tone is C; as they are uncovered, one by one, the other tones are heard. When the full scale is obtained it must be remembered the harmonics are possible as well.

In the case of the trombone the performer does actually shorten or lengthen the tube, as this tube is of two parts, one sliding into the other. In other brass instruments, the long normal tube is bent into several crooks, which can be thrown into one tube, or successively shut off to diminish the aggregate length, by means of the pistons and valves, which the performer works with his finger, for the bending of a tube makes no difference in the tone quality. Therefore, by remembering these three things, first, that the shortening of the tube heightens the pitch; second, that a tube may be shortened by holes in the side (as in flutes, oboes, clarinets, and bassoons), or by shutting off its crooks, (as in horns, trumpets, etc.), or by directly contracting its length as in trombones; and third, that each of the tones of the first octave produces from one to five other tones, by simply increasing the breath pressure; one will then understand the principle, varying only in detail, which underlies the whole wind side of the orchestra.

The wood-wind choir is divided as follows:

Flutes		{	<i>Flute</i> (middle C up three octaves).
		{	<i>Piccolo-Flute</i> (octave higher than flute).
		{	<i>Oboe</i> (B below middle C up two octaves and a half).
	{ Double	{	<i>English Horn</i> (fifth lower than oboe).
	Reeds	{	<i>Bassoon</i> (contra B $\flat$ and A $\flat$ up over three octaves).
Reeds.....		{	<i>Contra Bassoon</i> (octave lower in pitch).
	{ Single	{	<i>Clarinet</i> (F below middle C up three octaves).
	Reeds	{	<i>Bass Clarinet</i> (octave lower than clarinet).



INSTRUMENTS OF THE ORCHESTRA—WOOD-WIND CHOIR

The *French horn*, although a brass instrument, is used also as a member of the wood-wind choir.

Although designated as the wood-wind choir, the voices of the flute, oboe, and clarinet are practically the same in range.* They may be distinguished as:

* See Program IV, Part I.

Coloratura Soprano, Flute, *Lyric Soprano*, Oboe.
Dramatic Soprano, Clarinet.

Any one of the three may be used as soprano of the choir; the alto is taken by the English horn, (the clarinet sometimes serving as mezzo-soprano); the tenor or baritone is taken by bassoon; while the bass is provided by the double bassoon.

The wood-wind choir is chiefly used for color or tonal contrast with the strings, or in unison with the *strings* to intensify the tone. As the tone color of the orchestral fabric depends largely on the use of this division of the orchestra it is of great importance.

ILLUSTRATIONS

- | | | |
|-------|---|---|
| 20522 | The Instruments of the Orchestra—Wood wind | <i>Victor Orchestra</i> |
| 4320 | Berceuse (<i>Järnefelt</i>) | <i>Barbirolli and Orchestra</i> |
| 9929 | Bridal Song (Intermezzo)—Rustic Wedding Symphony (<i>Goldmark</i>) | <i>Vienna Philharmonic Orchestra</i> |
| 19923 | The Music Box (<i>Liadov</i>) | <i>Wood-wind Ensemble</i> |
| M-826 | Serenade No. 11, in E Flat Major for Two Oboes, Two Clarinets, Two Horns, Two Bassoons, K-375 (<i>Mozart</i>) | <i>Members of Alumni Orchestra of National Orchestral Association</i> |
| 11169 | In the Steppes of Central Asia (<i>Borodin</i>) | <i>Coates-London Symphony Orchestra</i> |
| 12501 | } Scherzo—Symphony No. 9, C Major (<i>Schubert</i>) | <i>Walter-London Symphony Orchestra</i> |
| 12502 | | |
| 18147 | Andantino semplice—Concerto No. 1, B Flat Minor, for Piano (<i>Tchaikovsky</i>) | <i>Horowitz-Toscanini-NBC Symphony Orchestra</i> |

PROGRAM IX

THE FLUTE AND PICCOLO

THE flute is the coloratura soprano of the wood-wind family. It is possessed of a marvelous agility which is very useful in the orchestra. It is lacking in the depth of expression which is characteristic of the oboe and clarinet, but it is usually given the highest voice when it is playing with these instruments. The flute is the only one of the wood-wind instruments where "the player blows across, instead of into" as one authority has expressed it. The lips of the player act as the reeds against the sharp edge of the hole or embouchure on the side of the instrument and cause the air to vibrate, thus producing the tone. The flute is more familiar than any of the other wood-wind instruments and is one of the oldest members of the orchestra, although it has only been in modern days that it has come to the front rank as

a solo instrument. In early days it was impossible to have the holes of an equal distance owing to the difference in the lengths of the fingers; therefore the flute was never perfectly in tune throughout its entire compass.* Theobald Böhm (1794-1881) invented a mechanism by which the holes could be covered by padded keys, therefore they could be made of a uniform proportion. Böhm's invention has been adopted for all the wood-wind instruments.

The range of the flute is from middle C up three octaves.

The lower tones are less penetrating and not as brilliant as those of the upper register. Yet this deep tone has been well described as "thick plush." This is the quality used by Tchaikovsky in the opening measures of the last movement of the *Pathetic Symphony*.

The middle register has been well used by Tchaikovsky in the opening of the slow movement of the *B Flat Piano Concerto*. Dvořák also uses this middle register in the *Largo* from the *New World Symphony* where he combines the flute and the oboe.

The flute is popular as an obbligato instrument. In this capacity it blends marvelously with the coloratura soprano.

Gluck uses the flute in *Orpheus* to voice the sadness of the bereaved husband when he is searching for Eurydice in the Elysian Fields.

In the Finale of Beethoven's *Overture, Leonore No. 3*, is an excellent example of the joyous character of the flute.

The flute is often used as a solo instrument in light and delicate passages. Notice this use in the *Scherzo* of Mendelssohn's fairy music to *A Midsummer-Night's Dream*.

An interesting use of two flutes in harmony is to be found in the *Carillon* from Bizet's *L'Arlésienne Suite*, and also in the *Saltarello* movement from the *Italian Symphony*, by Mendelssohn.

Three flutes are sometimes used in harmony; an excellent example being the *Dance of the Toy Flutes* from *The Nutcracker Suite*, by Tchaikovsky, who in all his works shows a decided preference for this instrument.

The highest voice in the orchestra is that of the octave flute or piccolo which is the smallest instrument in the orchestral family. Its penetrating shrill voice is quite out of proportion to its small body.

In size the piccolo is only half that of the regular flute and it is played in exactly the same manner. Its tone is an octave higher than the printed notes from which it plays.

It is more effective when it is used with the other instruments, for its shrill voice is not pleasing when heard alone. This is due to the fact that the range of the piccolo is outside that of the human voice, and

* Rossini had a favorite conundrum: "What is worse than one flute?" Answer, "Two flutes."

thus its tones sound shrill and harsh when they are given too much prominence.

The piccolo is particularly useful in military music, which is but natural, as it is closely related to the military fife.

The range of the piccolo is like that of the flute, three octaves. The tones of the first octave are rather weak and are so much better on the regular flute that they are rarely played by the piccolo. The second octave is used to bring out a certain brilliancy in *fortissimo* passages for the wood winds. It is sometimes also used to extend the range of this group by carrying on the tones of the flute an octave higher. The highest octave is very shrill and is only used for music depicting storm or terror.

Although the piccolo can play practically any passage, there are few places where its tone color is needed, or where it contributes greatly to the effect. When used with the full orchestra it adds a certain brilliancy to the tone. An excellent example of this is the ending of the *Overture to Egmont* by Beethoven.

One of the best uses of the piccolo in orchestral literature is found in the *Minuet of the Will-o'-the-Wisps* from *The Damnation of Faust* by Berlioz.

Another well-known use of the instrument is in the *Overture 1812* by Tchaikovsky.

Tchaikovsky has cleverly combined the voice of the piccolo with that of the flute and bassoon in the *Dance of the Chinese Doll* from *The Nutcracker Suite*. And in the *Dance of the Toy Flutes* from the same work, he has combined the piccolo with the other flutes in a delightful staccato polka.

ILLUSTRATIONS

- | | | |
|-------|---|--|
| 8733 | Lo, Here the Gentle Lark (<i>Bishop</i>)—Flute obbligato | Pons |
| | { Adagio for Flute and Viola (<i>Neubauer</i>) | Moyse-Honegger |
| 12492 | { Sonatas for Two Flutes (<i>Händel</i>) | Marcel-Moyse |
| 18086 | Sonata in D Major for Flute and Harpsichord (<i>Vinci</i>) | LeRoy-Pessl |
| 12165 | Quartet in A Major for Flute and Strings, K-298 (<i>Mozart</i>) | LeRoy-Pasquier Trio |
| M-396 | Concerto in G Major for Flute and Orchestra (<i>Mozart</i>) | Moyse-Sym. Orch. |
| 6834 | Dance of the Happy Spirits—Orfeo (<i>Gluck</i>) | Detroit Symphony Orchestra |
| 11959 | Finale—Overture—Leonore No. 3, Op. 72 (<i>Beethoven</i>) | Vienna Philharmonic Orchestra |
| 7080 | Scherzo—Midsummer-Night's Dream (<i>Mendelssohn</i>) | Toscanini-Philharmonic Symphony Orchestra of N. Y. |
| 14231 | Will-o'-the-Wisps Minuet—Damnation of Faust (<i>Berlioz</i>) | Koussevitzky-Boston Symphony Orchestra |
| 20914 | Marionettes—Scène de Ballet, Op. 52, No. 2 (<i>Glazounov</i>) | Victor Concert Orchestra |

- | | | |
|-------|---|--|
| 7126 | Carillon—L'Arlésienne (<i>Bizet</i>) | <i>Stokowski-Philadelphia Orchestra</i> |
| 8663 | <div style="display: inline-block; vertical-align: middle;"> <div style="font-size: 3em; vertical-align: middle; margin-right: 5px;">{</div> <div style="display: inline-block; vertical-align: middle;"> Dance of the Toy Flutes
 Dance of the Chinese Doll
 Dance of the Arabian Doll </div> </div> | <div style="display: inline-block; vertical-align: middle;"> The Nutcracker Suite (<i>Tchaikovsky</i>)
 <i>Stokowski-Philadelphia Orchestra</i> </div> |
| 7291 | Overture Egmont—Finale (<i>Beethoven</i>) | <i>Mengelberg-Philharmonic Symphony Orchestra of New York</i> |
| 12533 | Overture—Merry Wives of Windsor (<i>Nicolai</i>) | <i>Fiedler-Boston "Pops" Orch.</i> |
| 7370 | Laideronette—Mother Goose Suite (<i>Ravel</i>) | <i>Koussevitzky-Boston Symphony Orchestra</i> |
| 6915 | Double from Polonaise—Suite No. 2, in B Minor (<i>Bach</i>) | <i>Stock-Chicago Symphony Orchestra</i> |
| 8891 | Salterello—Italian Symphony (<i>Mendelssohn</i>) | <i>Koussevitzky-Boston Symphony Orchestra</i> |
| 11160 | Chinese March—Song of the Nightingale (<i>Stravinsky</i>) | <i>Coates-London Symphony Orchestra</i> |

PROGRAM X

THE OBOE AND ENGLISH HORN

THE flute or pipe of the Greeks was the ancestor of the oboe and clarinet. These instruments are sounded by blowing the air in at the end, and the tone is created by the vibration of reeds attached to the mouthpiece, whereas in the flute, it is the result of the impinging of the air on the edge of the embouchure (or opening) on the side of the instrument. The reeds are thin pieces of cane. The size and bore of the instruments and the difference between these reeds are the causes for the difference in the tone quality of these instruments. The double reed instruments, oboe, English horn, bassoon, contra bassoon, have two pieces of cane fitted closely together extending from the upper end of the oboe and English horn, and from the sides of the bassoons. These reeds are pinched in the lips and set in vibration by the breath.

The soprano voice of the double reed family is the oboe, which is the most refined in tone quality of any of the wood-wind choir.

In playing the oboe, such a small quantity of air is required, that the performer is almost constantly holding his breath, which is very fatiguing. The tone is more reedy in character than the clarinet, and has two peculiar qualities; it is soft and tender, yet astonishingly penetrating. The oboe has always held the right to sound the tuning A for the orchestra.

The oboe is especially fitted for the expression of melody not necessarily sad but in the most intense degree romantic. It is particularly beautiful in pastoral effects. Berlioz says of it: "Candor, artless grace, soft joy, or the grief of a fragile being suit the oboe's accents. A certain degree of agitation is also within its powers of expression, but care

should be taken not to urge it into utterances of passion or violent outbursts of anger, menace, or heroism, for then its small acid voice becomes ineffectual and absolutely grotesque."

It is essentially a pastoral instrument, for the oboe is a direct descendant of the shepherd's pipe or flute of ancient days.

All the great composers from the earliest to the most modern days have used the oboe with great effect. It was a great favorite with Beethoven, who understood its qualities of gaiety, humor and pathos. In the *Scherzo* of his *Pastoral Symphony* a charming use of its gayest, pastoral quality is to be found, while in the *Funeral March* of the *Eroica Symphony*, its tone becomes poignant with grief.

An interesting use of the oboe is found in the beginning of the *Andante* of the *Symphony in C Major*, Schubert.

In his *Rustic Wedding Symphony*, Goldmark has used the oboe in a number of passages. In the *Trio* of the *Bridal Song* there is a beautiful use of the instrument, and in the *Scherzo*, the duet for two oboes, with bassoon accompaniment is most unusual.

The oboe was a favorite with Tchaikovsky. In the *Canzona* of his *Fourth Symphony* a beautiful use of the instrument is to be found. Another lovely use of the oboe is in the *Adagio* of Brahms's *Concerto for Violin*.

The exquisite use of the oboe by Richard Strauss in his tone poem, *Don Juan*, should also be noted.

The English horn is named misleadingly, being neither an instrument of the horn type nor of English origin. It is the alto of the double reed family, and is to the oboe what the viola is to the violin. It is tuned a fifth lower than the oboe. It is a very old instrument and in the early days it was originally covered with a bag of skins which made it resemble an Alpine horn, but authorities do not seem to know why it carries the name English. Some authorities believe its direct ancestor was the old English shepherd horn known as the hornpipe.

The wooden pipe of the English-horn is wider and longer than that of the oboe, and terminates in a globular bell. The upper end, which is of metal, is bent; into this are fitted the double reeds. These are larger and thicker than those of the oboe, and therefore the air column is much easier to control and the instrument is far less difficult to play.

The part of the English horn is written in the score a fifth higher than that of the oboe, with a key signature of one flat less or one sharp more than that of the regular score.

The compass is from E below the treble clef to F on the fifth line. The instrument has three distinct registers of tone. The deepest register sounds gloomy, almost rough when played *fortissimo*, and is a dull dead

tone when used *pianissimo*. The middle register is very powerful in *fortissimo* passages and has a doleful wailing character in *pianissimo*. The upper register, which is the best, is gentle and melancholy.

The tone of this instrument throughout its entire compass is strikingly different from that of the oboe. It is tinged with sadness and reflective melancholy, which, as Forsythe says, gives the English horn "more personality in expressing sorrow and regret than any other instrument."

Two other oboes were also in use in early days, the *oboe d'amore* and the *oboe di caccia*. Bach used the latter and occasionally even today among the modern composers the *oboe d'amore* is used, but its place has been generally taken by the English horn.

The English horn owes its present important orchestral position to the French composers. Although a few examples of its use are to be found in the scores of German classical masters, Berlioz was one of the first to recognize its unusual beauty of tone. In his *Symphonie Fantastique* he uses the instrument in a striking way and writes: "The feelings of absence, of forgetfulness, of sorrowful loneliness, which arise in the bosoms of the audience on hearing this forsaken melody would lose half of their power if played by any other instrument than the English horn."

The *Largo* movement of *From the New World Symphony* by Dvořák is the most outstanding use of this melancholy tone quality. Here the English horn is used in its upper register.

Wagner well understood the possibilities of this orchestral voice and uses it most tellingly in the introduction to the third act of *Tristan and Isolde*. With the beginning of the act the voice of the instrument is heard in a melancholy wail, as the shepherd by his playing of a sad air tells the waiting Kurvenal that no ship is to be seen. This changes to a pæan of joy from the instrument, when the ship is sighted. It is one of the rare uses of the English horn in expressing joyous happiness.

A beautiful use of the English horn is found in the third act of Bizet's *Carmen* during *Michaela's* aria. Another well known use is to be noted in the pastoral scene in the *Overture to William Tell* by Rossini. Sibelius in his tone poem *The Swan of Tuonela* uses the English horn in an exquisite haunting theme. César Franck in the *Allegretto* of his *D Minor Symphony* gives the theme to the English horn accompanied by harp and strings. Ippolitov-Ivanov in his tone poem *In the Village* from the *Caucasian Sketches* combines the English horn and the viola in a remarkable manner. Almost every modern composer has employed the haunting and poetic quality of the voice of this beautiful instrument.

ILLUSTRATIONS

- 12605 Concerto No. 1, for Oboe and Orchestra (*Händel*)
Goossens-London Philharmonic Orchestra
- 14710, 14711 Scherzo—Symphony in F Major (Pastoral) (*Beethoven*)
Koussevitzky-Boston Symphony Orchestra
- 14187 Canzone—Symphony No. 4, in F Minor (*Tchaikovsky*)
Stokowski-Philadelphia Orchestra
- 14590 Adagio—Concerto in D Major for Violin, Op. 77 (*Brahms*)
Kreisler-London Philharmonic Orchestra
- 12498 Andante—Symphony No. 9, in C Major (*Schubert*)
Walter-London Symphony Orchestra
- 4320 Praeludium (*Järnefelt*)
Barbirolli and Orchestra
- 9929 Bridal Song (Intermezzo)—Rustic Wedding Symphony (*Goldmark*)
Vienna Philharmonic Orchestra
- 8670 } Funeral March—Symphony No. 3 (Eroica) (*Beethoven*)
8671 } *Koussevitzky-London Philharmonic Orchestra*
- M-351 Tone Poem—Don Juan (*Strauss*) *Busch-London Philharmonic Orchestra*
- 8738, 8739 Largo—New World Symphony (*Dvořák*) *Stokowski-Phil. Sym. Orch.*
- 2021 Calm—William Tell Overture (*Rossini*) *Toscanini-NBC Sym. Orch.*
- 9265 Opening Act III—Tristan and Isolde (*Wagner*) *Coates-London Sym. Orch.*
- 8961, 8962 Allegretto—Symphony in D Minor (*Franck*)
Stokowski-Philadelphia Orchestra
- 12135 Overture—Carnaval Romain (*Berlioz*) *Fiedler-Boston "Pops" Orch.*
- 11883 In the Village—Caucasian Sketches (*Ippolitov-Ivanov*)
Fiedler-Boston "Pops" Orchestra
- 11169 In the Steppes of Central Asia (*Borodin*) *Coates-London Sym. Orch.*

PROGRAM XI

THE BASSOON AND CONTRA BASSOON

THE bassoon, the bass of the double-reed family, is a very old instrument, being a sixteenth century development of the *bass pommer*, which was the true bass of the old *schalmey* family. The only relation, however, that the bassoon bears to the oboe and English horn is that it is a double reed instrument. In tone color the bassoon has a voice all its own, a tone quality unknown to the other wood-wind instruments.

The bassoon would be a very ungainly instrument if its tube were to be stretched out, but it is doubled back on itself in such a way that the instrument is only about four feet long. For this reason the Italians call it the *fagotto*, or bundle of sticks.

From the side of the bassoon there projects a silver tube into which the reeds, similar to, but larger than, those of the oboe are fitted. The bassoon is easily distinguishable in the orchestra.

The bassoon has a compass of three octaves from contrabass B flat. The part on the score is usually written in the bass clef, although occasionally the tenor clef is employed.

It is an exceedingly useful instrument, as it has great technical agility throughout its entire compass and there is no instrument which possesses greater variety of tone. On account of its great compass it has four distinct registers of tone, which can, however, in the hands of an efficient player, become one continuous scale.

In the old days little was done with the bassoons except to play bass parts. In fact, during the days of Gluck there were eight bassoons used in the opera orchestras in this way. But gradually the great composers began to realize the importance of the tone coloring possible on the bassoon, and today the three instruments of this type used in our orchestras often play in parts. Since the advent of the bass clarinet the bassoon is no longer the only bass of the wood winds. The lowest register of the bassoon is still often used, however, in this capacity, a striking example being the *Nocturne* from the *Midsummer-Night's Dream* music by Mendelssohn.

The sustained melodies from the high register of the bassoon are of great beauty, almost resembling the tenor voice, and like the tones of the oboe and English horn, this quality is particularly suitable for the representation of pastoral effects. A remarkable example of this voice is heard in contrast with the flute, oboe and clarinet in the opening part of the famous five-four movement *Allegro con grazia* from Tchaikovsky's *Pathetic Symphony*. In the same composer's *Marche Slave* two bassoons playing in unison in the high register support the violas and produce a very unique, plaintive, funeral tone quality.

From the middle register of the bassoon comes the tone quality which Berlioz described as being "a cold and cadaverous sound." It is this which Händel uses in the scene between Saul and the Witch of Endor. But in truth, this register is one of the most impressive of the bassoon, and modern composers are beginning to realize this is the best voice of the instrument, and are using this most beautiful solemn sonority of tone. An outstanding illustration is to be found in the *Allegro con anima* of the *Fifth Symphony* by Tchaikovsky.

For the production of grotesque effects the bassoon is "the clown of the orchestra." Its humor is, however, unconscious and comes from the use of its deepest, most solemn voice. When this depth of tone is combined with the extreme agility, of which the instrument is capable, a grotesque effect is produced, which is irresistible. In this manner of use the bassoon has been the joy of the modern composers of program music. Beethoven used it in the country dance of his *Pastoral Sym-*

phony; Mendelssohn in the droll dance of the clownish workmen in the *Midsummer-Night's Dream* music. Richard Strauss constantly uses it. Note Till Eulenspiegel disguised as a priest, preaching his sermon, as an excellent use of the solemn voice of the bassoon. Two outstanding examples are: *In the Hall of the Mountain King*, the last movement of *Peer Gynt Suite* by Grieg, and the tone poem *The Sorcerer's Apprentice* by Dukas.

The double bassoon, or *contra fagotto*, is a ponderous instrument which bears the same relation to the bassoon, as does the double bass to the 'cello. It is one octave lower in pitch.

The three bassoons in the orchestra are occasionally reinforced by the use of this instrument, which can increase the downward range of the bassoon for one octave, thus giving a very deep and solid foundation for the wood-wind section.

The instrument is about sixteen feet long and is bent four times, doubled on itself. The tube therefore provides a very deep tone. The chief structural difference is a metal bell near the top of the double bassoon which rises high above the other wood-wind instruments.

The double bassoon has a possible range of three and a half octaves. The tones of the two lowest octaves are the most valuable, and are used in both *ff* and *pp* passages, although it is very difficult for the performer to make deep tones *pp*.

This instrument was in use in Händel's day, but was rarely employed in the orchestra until Beethoven made it a definite orchestral voice. Recent improvements in its mechanism have made it invaluable to the modern composer.

Beethoven used it most impressively in his opera *Fidelio*, at the moment when the grave is being dug for Florestan. Another very remarkable use by Beethoven is in the *Ninth Symphony*. As the chorus sings the passage, "He shall dwell in glory yonder," the accompaniment by double bassoon and tympani produces what Berlioz described as, "an overpowering representation of eternity." The same idea is felt in the *Adagio*, introduction to *Finale* of *Symphony No. 1*, Brahms.

A remarkable use of the double-bassoon is found in the tone poem *Death and Transfiguration* by Strauss.

Sometimes the double bassoon is employed for grotesque effects, as in *The Sorcerer's Apprentice* by Dukas.

ILLUSTRATIONS

20525 Hungarian Fantasia—Bassoon (*von Weber*)

Gruner

12164 In the Hall of the Mountain King—Peer Gynt Suite No. 1, Op. 46 (*Grieg*)

Goossens-London Philharmonic Orchestra

- M-704 Concerto in B Flat Major for Bassoon and Orchestra, K-191 (*Mozart*)
Oubradous—Orchestra conducted by Bigot
- 14266 Allegro con grazia—Symphony No. 6 (*Tchaikovsky*)
Koussevitzky-Boston Symphony Orchestra
- 8589 Allegro con anima—Symphony No. 5 (*Tchaikovsky*)
Stokowski-Philadelphia Orchestra
- 11920 Overture—A Midsummer Night's Dream (*Mendelssohn*)
Fiedler-Boston "Pops" Orchestra
- 11724 Till Eulenspiegel's Merry Pranks (*Strauss*)
Busch-BBC Sym. Orch.
- 6873 Les Dragons d'Alcala (Dragoons of Alcala)—Carmen Suite (*Bizet*)
Stokowski-Philadelphia Orchestra
- 7371 Conversation of Beauty and the Beast—Mother Goose Suite (*Ravel*)
Koussevitzky-Boston Symphony Orchestra
- 4312 Nocturne—Midsummer-Night's Dream (*Mendelssohn*)
Boult-BBC Symphony Orchestra
- 8663 Dance of the Chinese Doll—The Nutcracker Suite (*Tchaikovsky*)
Stokowski-Philadelphia Orchestra
- 7021 L'Apprenti Sorcier (The Sorcerer's Apprentice) (*Dukas*)
Toscanini-Philharmonic Symphony of N. Y.
- 12006 Marche Slave, Op. 31 (*Tchaikovsky*)
Stokowski-Philadelphia Orchestra
- M-217 Tod und Verklärung (Death and Transfiguration) (*Strauss*)
Stokowski-Philadelphia Orchestra
- 17532B Variation VIII—Don Quixote (*Strauss*)
Ormandy-Philadelphia Orch.
- 8431 Finale—Symphony No. 9, in D Minor (*Beethoven*)
Stokowski-Philadelphia Orchestra
- 18470 Adagio, Finale—Symphony No. 1, in C Minor (*Brakms*)
Toscanini-NBC Symphony Orchestra

PROGRAM XII

THE CLARINET—BASS CLARINET

THE clarinet is of more recent introduction into the orchestra than any of the other instruments, yet it is the most useful, and in some respects the most important, of the wood-wind family. Its chief structural difference is the mouthpiece, which is cut down chisel-shaped and into which a simple flat reed is fastened.

The tube is about two feet long, which gives the instrument a compass of over three octaves; it has four distinct registers of tone.

The lowest or *chalumeau* register has a hollow, reedy tone, often used when supernatural effects are desired. Von Weber uses this register for two clarinets in the *Overture to Der Freischütz*, to describe the horror of the wolf's-glen where the magic bullets were made. Prokofieff in *Peter and the Wolf* uses this low register *staccato* to depict the cat.

Tchaikovsky uses the *chalumeau* register in an entirely different manner in the *Andante* of the *Fifth Symphony*, where the clarinet sings an exquisite melody.

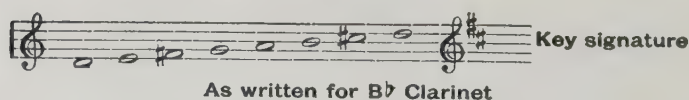
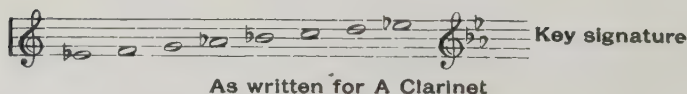
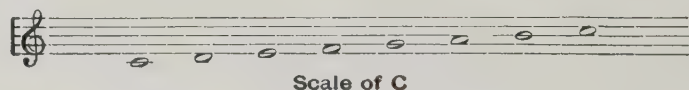
The second register is not often used. It is the least effective voice of the instrument.

The middle register, "lower top," as Forsythe calls it, is the best tone quality of the clarinet, and is the one generally used to give the most effective clarinet solos. This voice is of great beauty, but of a peculiar tone color, which Berlioz well described as "sour-sweet."

The highest register is about the same tonality as that of the flute, but is less brilliant in quality.

The fingering of the clarinet is very different from that of the other wood winds. As it is almost impossible to play the instrument in certain keys, different types of clarinets are used.

The C clarinet plays what is written on the score; the others are transposing instruments. For example, should the B flat clarinet play from the same music as the rest of the orchestra it will sound a major second lower; therefore, in order to have it play with the orchestra, the score must be written for the clarinet in a different key from the rest of the orchestra, so all will sound together. The three clarinets commonly in use are C, A, and B flat. The clarinet in B flat plays two half-tones lower (a major second) than the orchestra; the A clarinet three half-tones lower (a minor third); therefore the parts must be written on the score two half-tones and three half-tones higher, thus:



In some cases where there is not a great difference in the difficulties of playing, it is observed that each clarinet has its distinctive quality of tone. The C clarinet is rather unsympathetic and is rarely used.* The A clarinet is less brilliant in solo passages. The most beautiful voice is heard from the B flat clarinet, which possesses a full, clear, rich tone.

* The C clarinet has become practically obsolete in our large symphony orchestras.

Berlioz says: "Its voice is that of heroic love. It is little appropriate to the idyll. It is an epic instrument, like the horns, trumpets and trombones."

The clarinet is the wood-wind instrument which is best able to increase and diminish its tone. This makes it the most useful of any of this group, and is the reason that the clarinet is of such great value in brass bands.

The clarinet was first used in the opera orchestra by Rameau, but it does not appear in any scores of Bach or Händel. Haydn was taught its beauty by his pupil, Mozart, who was the first to recognize the possibilities of the clarinet as a leading orchestra voice. Almost every orchestral work since his day contains passages which serve to display the rich mellow voice of the clarinet. An exquisite use of the instrument is found in the first movement of Tchaikovsky's *Pathetic Symphony*, where the clarinet sings the theme of the second subject. In Wagner's *Overture to Tannhäuser* the clarinet gives the theme of the *Hymn to Venus*.

The deeper voice of the clarinets is found in the bass clarinet, an instrument pitched an octave lower than the regular clarinet. The bass clarinet is bent and has a bell of brass which turns upward, pipe fashion.

Bass clarinets were originally made in the keys of C, A and B flat; the instrument in B flat is the one used in all the symphony orchestras today.

The range is practically the same as that of the regular clarinet, only the voice of the instrument is an octave lower in pitch.

The bass clarinet possesses the same ability to increase and diminish its tone. The *ppp* of the bass clarinet is very impressive, and sometimes the theme in *ppp* passages is transferred from the clarinet to the bass clarinet. This is the means employed by Tchaikovsky in the first movement of the *Pathetic Symphony*. In the *ppp* passage which precedes the *fff Allegro vivo* the theme is transferred from the regular clarinet to the bass clarinet.

The quality of tone of the bass clarinet is rich and clear like the low or *Chalumeau* register of the clarinet. The instrument is often used for solo passages and also provides a beautiful bass for the wood winds when the bassoon is not used. The bass clarinet has not the agility of the bassoon, but its deep bell-like voice provides a richer harmonic foundation.

The voice of the bass clarinet is impressive and noble, and similar in quality to certain registers of the organ. Meyerbeer first used the bass clarinet in his orchestra. This was a favorite instrument with Franz

Liszt,* who used it frequently in his symphonic poems. Especially beautiful uses by Liszt are found in his *Tasso* and *Les Préludes*.

Sometimes the instrument is given a characteristic theme to portray. Strauss, in his tone poem *Don Quixote*, entrusts the theme of Sancho Panza to the bass clarinet.

The title "bass goblin" has been applied to this instrument also because it can so well depict the supernatural. A charming example of the fairy or goblin effect is to be noted in the *Dance of the Sugar Plum Fairy* from *The Nutcracker Suite* by Tchaikovsky.

The clarinet reed has also been adapted to the brass instruments known as saxophones. Recent modernists have used the saxophone in the symphony orchestra but there are few outstanding examples.

ILLUSTRATIONS

- M-452 Quintet for Clarinet and Strings, K. 581 (*Mozart*)
Goodman-Budapest String Quartet
 12040 Overture—Der Frieschütz (*von Weber*) *Fiedler-Boston "Pops" Orch.*
 8591 Andante—Symphony No. 5 (*Tchaikovsky*) *Stokowski-Philadelphia Orch.*
 M-453 Les Préludes (*Liszt*) *Ormandy-Philadelphia Orchestra*
 12266 Scherzo—Symphony No. 1, in C Minor (*Brahms*)
Walter-Vienna Philharmonic Orchestra
 14264, 14265 Adagio-Allegro non troppo—Symphony No. 6 (Pathétique)
 (*Tchaikovsky*) *Koussevitzky-Boston Symphony Orchestra*
 12318 Bacchanale—Samson and Delilah (*Saint-Saëns*) *Fiedler-Boston "Pops" Orch.*
 15310, 15311 Overture—Tannhäuser (*Wagner*) *Stokowski-Philadelphia Orch.*
 8662 Dance of Sugar Plum Fairy—The Nutcracker Suite (*Tchaikovsky*)
Stokowski-Philadelphia Orchestra
 11433 Rhapsody for Clarinet and Orchestra (*Debussy*) *Hamelin-Sym. Orch.*
 17530-A Don Quixote ('cello-bass clarinet) (*Strauss*) *Ormandy-Phil. Orch.*

PROGRAM XIII

THE BRASS CHOIR

THE third group of instruments in the symphony orchestra is that comprising the wind instruments made of brass.

These instruments are trumpets, French horns, trombones and tuba.

The chief structural difference between the wind instruments made of wood and those of brass is that the tone of the brasses is produced by the vibrating of the lips of the player against the cup-shaped metal mouthpiece, and the tones are raised or lowered by means of valves and pistons that are worked by the player's fingers, as in trumpets,

* The Hungarians have a folk instrument called the tarogato of which Liszt was very fond. The tone color of this instrument is very similar to the bass clarinet.

horns and tuba; or by directly contracting the length of the tube, as in trombones.

By means of the use of a different embouchure, or lip pressure, the player can compel the air column to vibrate in various ways, thus producing a series of musical tones, whose pitch, relative to each other, is always the same.

It is necessary for the player of any brass instrument to keep his lips very smooth, as it is exceedingly difficult to control the various lip pressures which make up the different embouchures.

In early scores the trumpets were considered the most important instruments, but now the French horns are the most popular. It was also customary to arrange a quartet of brass instruments, thus:

Trumpet (cornet), soprano	Trombone, tenor or baritone
Horn, alto	Tuba, bass

In writing for the brass choir in the modern day, it is generally the custom to write for each group in independent harmony; thus: three trumpets or three trombones, with tuba make complete harmony, as do the four French horns. Then, again, trombones and trumpets may combine; or horns and trombones; or horns and trumpets.

It has been said that if the tone quality of the brass choir sounds blatant and brassy it is either because the parts are badly written or



INSTRUMENTS OF THE ORCHESTRA—BRASS CHOIR

badly played. When the brass choir is properly employed it is capable of the most beautiful rich tones, which nearly resemble those of the organ.

A remarkable example of the use of the brass choir is found in the *Triumphal March* from *Aïda* by Verdi. Note also how Wagner uses this choir as the accompaniment to the *King's Prayer* in the first act of *Lohengrin*.

ILLUSTRATIONS

V-6093	{ Brass Ensemble Vom Himmel Hoch (From Heaven Above) (Luther) }	Brass Ensemble
15310, 15311	Overture—Tannhäuser (Wagner)	Stokowski-Philadelphia Orch.
12448	Fest March—Tannhäuser (Wagner)	Fiedler-Boston "Pops" Orchestra
20637	Fackeltanz (Torchlight Dance No. 1) (Meyerbeer)	Victor Brass Ensemble
1274	King's Prayer—Lohengrin (Wagner)	Journet
11897	Triumphal March—Aïda (Verdi)	Fiedler-Boston "Pops" Orchestra
17530-B	Don Quixote (Strauss)	Ormandy-Philadelphia Orchestra
35763	Cortège—Queen of Sheba (Gounod)	Victor Symphony Orchestra

PROGRAM XIV

THE TRUMPET OR CORNET

THE highest voice of the brass choir is found in the trumpet.

The tube of the trumpet is about half as long as that of the French horn of the same key, and it is one octave higher in pitch.

The tube is narrow and cylindrical, opening out into a small conical bell.

The range of the trumpet is from G below middle C up two and a half octaves. It is the soprano voice of the brass choir.

Like the horn, the trumpet is provided with crooks, which change its general pitch. It also has valves to produce the tones which are not possible in its natural harmonic scale.

In many of the old scores, as well as some of the modern ones,



THE TRUMPETS OF KING PHILIP II IN THE FUNERAL CORTEGE
OF CHARLES V (1550)

trumpets are found in several keys; but the trumpet players of the great symphony orchestras usually prefer to use the trumpets in B flat and A keys, because they present the most brilliant tone color. The B

flat trumpet is provided with a short telescopic slide, or with a special

valve mechanism, which changes its key from B flat to A instantly. These two keys are used in practically the same manner as for clarinets: the compositions written in sharps employing the A trumpet; those in flats using the B flat trumpet.

The trumpet may be muted by means of a pear shaped device made of metal, which is inserted in the bell.

The quality of the tone of the trumpet is rich yet dominant. It is one of the most penetrating tones of the orchestra in *fff*, and one of the clearest and most beautiful in *ppp*.

Berlioz says: "The quality of tone of the trumpet is noble and brilliant; it comports with warlike ideas, with cries of fury, and of vengeance, as with songs of triumph; it lends itself to the expression of all energetic, lofty and grand sentiments, and to the majority of tragic accents."

In some orchestras it has been necessary to substitute cornets for trumpets. The cornet is very similar in shape except that its tube is more conical, and its mouthpiece is not so round. It is an easier instrument to play than the trumpet, but its tone is coarse and thick and far less brilliant than the beautiful clear tone of the trumpet.

The individual tone of the instrument was not often used in the days preceding Beethoven. An outstanding exception is the use of the trumpet as an obbligato instrument, made by Händel in the aria *The Trumpet Shall Sound* from *The Messiah*. Bach and Händel used the high trumpets in C and D. Some modern conductors have lately been using these high trumpets in the playing of the Bach *Suites*.

Beethoven uses the trumpet call (outside, thrice repeated) in his *Overture Leonore No. 3* to announce the arrival of the governor.

Strauss uses the muted trumpets in *Till Eulenspiegel*, also in *Don Quixote*, to depict the flock of sheep; his method being to mute all the brasses of the orchestra, while the trumpet plays the principal part.

An exquisite use of the trumpet *pp* is to be found in the *Andante* of the *C Major Symphony* of Schubert, where this instrument repeats the theme first stated by the oboe.

ILLUSTRATIONS

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|-------|--|---|
| 2021 | Overture—William Tell—Finale (<i>Rossini</i>) | <i>Toscanini-NBC Sym. Orch.</i> |
| 11959 | Overture—Leonore, No. 3, Op. 72—Finale (<i>Beethoven</i>) | <i>Walter-Vienna Philharmonic Orchestra</i> |
| 9296 | Marche Militaire Française—Suite Algérienne (<i>Saint-Saëns</i>) | <i>Continental Symphony Orchestra</i> |
| M-515 | Overture 1812 (<i>Tchaikovsky</i>) | <i>Fiedler-Boston "Pops" Orchestra</i> |
| 11837 | Overture—Light Cavalry (<i>von Suppé</i>) | <i>Boult-BBC Sym. Orch.</i> |

11724, 11725 Till Eulenspiegel's Merry Pranks (*Strauss*)
 17533-A Muted Trumpets—Don Quixote (*Strauss*)

Busch-BBC Orchestra
Ormandy-Phil. Orch.

PROGRAM XV

FRENCH HORN

THE French horn is often heard as a member of the wood-wind choir, although by family it belongs to the brasses. In Beethoven's day the horn was, in reality, the old hunting horn, which was coiled, so that it might be slipped over the head of the mounted hunter and carried resting on the shoulder. If the horn were straightened out, it would be seventeen feet long.

This instrument is very difficult to play, as the lips act as reeds in the small mouthpiece, and the force of the lips and the rapidity of oscillation produces the tone.* The embouchure of the low partials is very different from that for the high, and as it is difficult for one player to produce both, the four horn players of the orchestra are usually divided, one pair specializing in one method of embouchure and the other pair using the other method.

In olden times it was discovered by accident, that by putting the hand into the lower end of the tube (the flaring part, called the bell), the pitch of a tone was raised, and this method is even now occasionally used, although it is no longer necessary, since the horn has been provided with valves and crooks, making it now possible to play a full chromatic scale. Formerly it was necessary to use horns of different pitches, and players were provided with different crooks, which produced different keys. The composer designated on his score which crook was to be used, in the same way he indicated which clarinet was desired. The horn in the key of F is now used for practically all compositions, as its tone is much more beautiful and mellow than that of any other.

The horn is the most genial of all instruments; its tones are full of passion, pathos, and solemnity. It blends well with the general orchestral voices and can therefore be used to play a solo part or simply to fill in the general scheme of orchestration. The tone quality of the horn is sonorous and beautiful when used *fff*: it may become threatening and ominous if stopped tones are used; it is romantic and often mysterious in *ppp*; and while it is the most genial and happy of the instruments, it can also express passion, pathos and solemnity. In any music depicting hunting scenes the horn is always used.

Because of this tonal versatility it may be used in many ways; as a

* It is very necessary for a player on any brass instrument to keep his lips perfectly smooth. This is especially true of the player of the horn.

solo instrument, the four horns in harmony, or in combination with the other wind instruments.

There are several splendid effects which are possible on the horn. By means of a mute, the echo horn is heard. Stopped tones produced by the insertion of the hand in the bell produce an effective tone, which is nasal and discordant, and is employed in program music to depict strife and discord.

The most characteristic use of the horn is found in Wagner's *Ring of the Nibelungs*, where the hero, Siegfried, is always represented by this instrument. Its use in *Siegfried's Rhine Journey* from *Die Götterdämmerung* is very beautiful.

The romantic quality of the horn is a favorite medium with all composers. When Faust sees the vision of Marguerite, Gounod gives the theme to the French horn. In the *Nocturne* of Mendelssohn's *Midsummer-Night's Dream* the horn sings a beautiful melody. Another lovely use of the instrument is noted in the *Andante* of the *Fifth Symphony* by Tchaikovsky. The horn quartet is employed in the opening theme of Weber's *Overture to Der Freischütz*, and is also to be noted in the tone poem *Don Juan* by Strauss and in the symphonic poem *Phaëton* by Saint-Saëns. An interesting use of the echo horn is found in von Weber's *Overture to Oberon*.

Of the famous use of the horns in the *Trio* of the *Scherzo* movement in the *Eroica Symphony* by Beethoven, Sir George Grove once said, "If horns ever talked like flesh and blood, they do so here."

ILLUSTRATIONS

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|--------------|---|------------------------------------|
| M-829 | Concerto No. 3, in E Flat Major, for Horn and Orch., K. 447
(Mozart) | Brain-Boult-BBC Symphony Orchestra |
| 12043 | Overture—Oberon (von Weber) | Fiedler-Boston "Pops" Orchestra |
| 7192 | Siegfried's Horn Call—Siegfried (Wagner)—French Horn | |
| | Mengelberg-Philharmonic Symphony Orchestra of New York | |
| 18318, 18319 | Siegfried's Rhine Journey—The Twilight of the Gods (Wagner) | |
| | Coates-Symphony Orchestra | |
| 4312 | Nocturne—A Midsummer-Night's Dream (Mendelssohn) | |
| | Boult-BBC Symphony Orchestra | |
| 8664 | Waltz of the Flowers—The Nutcracker Suite (Tchaikovsky) | |
| | Stokowski-Philadelphia Orchestra | |
| 9123 | Overture—Prince Igor (Borodin) | Coates-Symphony Orchestra |
| 8672 | Scherzo—Eroica Symphony (Beethoven) | |
| | Koussevitzky-London Philharmonic Orchestra | |
| M-351 | Symphonic Poem—Don Juan (Strauss) | Busch-London Philh. Orch. |
| 12040 | Overture—Der Freischütz (von Weber) | Fiedler-Boston "Pops" Orch. |
| 11164 | Andante—Symphony in B Minor No. 2 (Borodin) | |
| | Coates-London Symphony Orchestra | |

*—Allegro—Symphony in B Flat (*Chausson*)
 8591 Andante—Symphony No. 5 (*Tchaikovsky*)

Stock-Chicago Sym. Orch.
Stokowski-Phil. Orch.

PROGRAM XVI

THE TROMBONE—THE TUBA

THE trombone differs from the other brass instruments in its construction, being made with a free running telescopic slide instead of with valves. This slide enables the performer to adjust the length of his instrument and thus to regulate its pitch.

The correct manipulation of the slide of a trombone is practically the same as the position of the player's fingers on the finger board of a stringed instrument.

The trombone is one of the oldest instruments in the orchestra and was originally made in four voices—soprano, alto, tenor and bass. Today there remain only the tenor trombone and the bass trombone to represent the family. The tenor instrument is in the key of B flat and its range is from B flat above middle C down three octaves and a half.

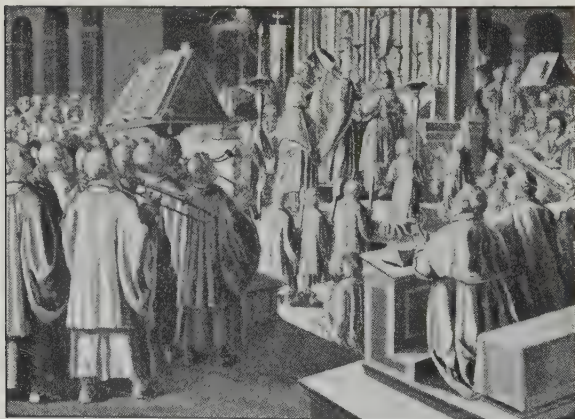
The tone of the trombone is of great beauty and nobility and in all solemn, dignified music the grave majestic tones of this instrument play an important part.

It is customary to write for the instrument in parts, using the tuba

for the bass of the quartet, but the trombones are also used in unison. The wonderful effect in the *Pilgrim's Chorus* in the *Overture to Tannhäuser* is produced by this means.

Lavignac, the most eminent French authority on the instruments of the orchestra, says: "The timbre of the trombone is in its nature majestic and imposing.

It is sufficiently powerful to dominate a whole orchestra and produces an impression of a superhuman power. In



PERFORMANCE OF A MASS BY WILLAERT. THE CHOIRS OF BRASS INSTRUMENTS WERE USED IN THE ANTIPHONAL MANNER

*—Record in preparation.

fortissimo there is no instrument more stately, noble or imposing, but it can also become terrible if the composer so desires; in *pianissimo* it is mournful and full of dismay, or it may have the serenity of the organ; it can also, according to the shades of meaning, become fierce or satanic, but still with undiminished grandeur and majesty. It is a superb instrument of lofty dramatic power, which should be reserved for great occasions; when properly introduced its effect is overwhelming." Mendelssohn had the same idea when he said, "The trombones are too sacred for often use." Most of the great composers have felt this and have employed the trombones only for the expression of overwhelming impressiveness. Wagner thus uses the trombones at the height of his *crescendo* in the *Vorspiel* to *Lohengrin*.

The four-part harmony of the trombones is usually given by three trombones and the tuba. The tuba is the double bass of the brass family and has the deepest tone in the wind choir. It belongs to the class of instruments commonly known as saxhorn. (So named for the inventor, Adolphe Sax [1814-1894], of Paris.)*

The tuba is indispensable in the orchestra as it provides a deep bass foundation for the brasses.

The instrument was brought into the orchestra by Wagner, who sometimes also made use of a tenor tuba, an instrument which modern composers frequently employ.

The tube of the tuba is conical rather than cylindrical and it gradually widens out from the mouthpiece to the huge bell.

It is made in several keys but the one used in symphony orchestras is the tuba in B flat.

The range of this instrument is from G above middle C down three octaves.

The tone of the tuba is full and rich, having dignity and strength in the soft and medium passages. It may become powerful and brilliant when played *fff* and is most effective in noble, dignified passages.

When combined with the double basses of the strings it imparts a clarity and definiteness to the tone.

Wagner uses the tubas with great power. An interesting use of tenor and bass tubas is to be found in *Siegfried's Funeral March* from *The Twilight of the Gods*.

One of the best known uses of the tuba is found in the *Torch Dance* (*Fackeltanz*) by Meyerbeer.

* These instruments should not be confused with the saxophones, also an invention of this French instrument maker. The saxophones are made in several sizes. They resemble in shape the clarinets and have a flat mouthpiece, with a single reed. Their tone resembles the character of the wood-wind instruments but has greater sonority. They are indispensable in brass bands, but are rarely used in symphony orchestras.

ILLUSTRATIONS .

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|--|--|---------------------|
| 17529-A (Tubas) | }—Don Quixote (Strauss) | Ormandy-Phil. Orch. |
| 17529-B (Tenor Tuba) | | |
| 17530-A (Tenor Tuba) | | |
| 6791 Prelude—Lohengrin (Wagner) | Stokowski-Philadelphia Orchestra | |
| 15311 Overture—Tannhäuser, Part III (Wagner) | Stokowski-Philadelphia Orch. | |
| 18319, 18320 Siegfried's Funeral March—The Twilight of the Gods (Wagner) | Toscanini-NBC Symphony Orchestra | |
| 14268 Adagio—Symphony No. 6 (Pathétique) (Tchaikovsky) | Koussevitzky-Boston Symphony Orchestra | |
| 7412 Finlandia (Sibelius) | Stokowski-Philadelphia Orchestra | |
| 18470 Finale (Andante)—Symphony No. 1, in C Minor (Brahms) | Toscanini-NBC Symphony Orchestra | |

PROGRAM XVII

PERCUSSION INSTRUMENTS—DRUMS

THIS division of the orchestra consists of those instruments which accent the rhythmic, rather than the melodic or harmonic, elements. It is generally termed *the battery*.

The instruments of percussion are divided into two classes:

- | | | |
|---|---|---|
| Instruments producing definite pitch when sounded. | } | Kettledrums |
| | | Bells |
| | | Glockenspiel |
| | | Celesta |
| | | Xylophone (sometimes) |
| Instruments which do not produce definite pitch when sounded. | } | Side or snare drum |
| | | Bass Drum |
| | | Tambourine |
| | | Chinese drum or Tom-tom |
| | | Triangle |
| | | Cymbals |
| | | Castanets |
| | | Gongs |
| | | Instruments used for special effects like rattles, wind machine, etc. |

The percussion instruments are also divided as to type of material.

The Autophonic Group: The Bells.

Tone is produced by the vibration of solid bodies made of metal or wood.

{ Bells
Glockenspiel
Gongs—*Tam-tam*
Celesta
Xylophone
Triangle
Castanets
Cymbals

The membrane or Drum Group.

Tone is produced by striking a stretched membrane of vellum.

{ Kettledrums
Side drum
Bass drum
Chinese Drum or *Tom-tom*
Tambourine

The most important instruments in the percussion division are the kettledrums or tympani. These are the only drums tuned to a definite pitch.

The kettledrums are of Arabian ancestry and were originally very small, being in truth simply a half gourd which was covered with skin. They were brought to Europe by the Crusaders in the Thirteenth Century.

These instruments have been developed until today they are large hemispherical brass or copper shells, kettles in short, which are covered with vellum heads of very smooth thick parchment, usually made from the skin of a calf. This vellum is stretched over the kettles and tightened by means of eight key screws, which work through iron rings. There are three of these instruments, sometimes four, in the large symphony orchestras. They vary in size. The kettledrums are played with two drum sticks. The most used tone is that produced by striking the vellum midway between the center and the rim.

The post of drummer is a very important one as the player must be possessed, not only with a perfect rhythmic sense, but with absolute pitch. Frequently he is required to change the pitch of his drums to another key, while the orchestra is playing in the original key. Theodore Thomas always referred to his kettledrummer as, "the other end man."

But two kettledrums were used in the early days and they were tuned in tonic and dominant. As they were used chiefly to accentuate the rhythm, little was required of them. Bach uses this type of instrument in an exceptional manner in the opening of his *Christmas Oratorio*. Until Beethoven's day the kettledrums were not regarded as an indi-

vidual instrumental voice. Beethoven, however, tuned the instruments in octaves and in various other harmonic combinations. He used them with remarkable effect in the *Scherzo* of the *Ninth Symphony*. There are also interesting uses of the instrument in the *Symphony No. 5, in C Minor*, *Symphony No. 7 in A Major*, and the *Symphony No. 8 in F Major*. A most telling use is found in Beethoven's *Concerto for Violin*.

Since Beethoven's day a third and sometimes a fourth kettledrum have come into the orchestra and modern composers use these instruments in a most effective manner.



INSTRUMENTS OF THE ORCHESTRA—PERCUSSION

Wagner chose the kettledrums as the characteristic instrument to represent Hunding in the opera, *The Valkyries*, and all the entrances of this rough forest robber are noted by a rhythmic figure on the tympani.

Modern composers frequently muffle the drums by using different drum sticks or by placing a strip of cloth over the vellum.

A recent invention has made possible a mechanical tympani, and the vellum heads of these instruments can now be tuned instantly and accurately. Many of our largest orchestras are using these new instruments, which are opening up to the composer of the future untold possibilities of scoring for the tympani.

The side or snare drum is cylindrical; the shell being made of brass,

having parchment sides, which are held in place by hoops. An arrangement of small brass rods and screws keeps the heads taut. The upper head of the instrument is called the batter head; the lower, the snare head. Underneath the snare head are the snares, or thin pieces of gut, which resemble rough violin strings. These are stretched back and forth from a nut on one side to a screw on the other. As the player beats on the batter head with his drum sticks of hard wood, these snares vibrate and raise the tone about an octave higher than that of the unsnared drum.

The player of the snare drum uses a double alternate stroke, which produces the *tremolo*, for which the instrument is noted.

The natural tone of the side drum is sharp and incisive and the instrument is usually associated with the fife or piccolo flute.

Sometimes the side drum is muffled, as when used in funeral processions or in compositions of a tragic character.

The Chinese drum is occasionally used in the modern orchestra for Oriental effects. It has two heads each covered with vellum, similar to the Indian tom-toms. It is therefore used in compositions imitating Indian music.

The bass drum is usually associated in our minds with military processions or with the Salvation Army. It is the largest of the drum family and is used chiefly to accent the rhythm. It is frequently combined with the cymbals.

The bass drum is always used in compositions of a military character.

Modern composers have frequently used the *ppp* roll of the bass drum to convey a feeling of awe or solemnity. This use will be noted in almost any of the great funeral marches.

The tambourine, because of its construction, is sometimes classed with the drum family, although it is not a drum in any sense of the word. It is, however, often called the Basque drum.

It consists of a wooden hoop, on one side of which vellum is stretched. Metal plates, called jingles, are fixed loosely in pairs around the hoops, and rattle when the vellum is beaten with the hand, or when the hoop is shaken. The tambourine* is one of the oldest instruments in the world and has remained practically unchanged for over two thousand years.

There are three ways of playing the tambourine.

1. Striking the head with the knuckles, which gives detached accents and simple rhythmic groups.

* The old French dance form, tambourin, takes its name from the mediæval tambour or long drum, an old folk instrument. It is not related to the tambourine as we know it.

2. Shaking the hoop, which gives a roll of the jingles.
3. Rubbing the head with the thumb, which gives a partial tremolo.

ILLUSTRATIONS

- 20523 Instruments of the Orchestra—Percussion *Victor Orchestra*
Tambourine:
 M-530 Overture, Venusberg Music, Prelude to Act III—Tannhäuser (*Wagner*)
Stokowski-Philadelphia Orchestra
 12135 Overture—Carnaval Romain (*Berlioz*) *Fiedler-Boston "Pops" Orch.*
 8663 Dance of the Arabian Doll—The Nutcracker Suite (*Tchaikovsky*)
Stokowski-Philadelphia Orchestra
 11827 } Capriccio Espagnole (Spanish Caprice) (*Rimsky-Korsakov*)
 11828 } *Fiedler-Boston "Pops" Orchestra*
Side and Bass Drums Kettle Drums:
 8426 Scherzo—Symphony No. 9, in D Minor (*Beethoven*)
Stokowski-Philadelphia Orchestra
 8670 } Funeral March—Eroica Symphony (*Beethoven*)
 8671 }
 14163 Allegro—Concerto for Violin in D Major, Op. 61 (*Beethoven*)
Kreisler-London Philharmonic Orchestra
 15829, 15830 Symphony No. 5, in C Minor (*Beethoven*)
Toscanini-NBC Symphony Orchestra
 11885 Pomp and Circumstance March No. 1, in D Major (*Elgar*)
Fiedler-Boston "Pops" Orchestra
 12006 Marche Slave, Op. 31 (*Tchaikovsky*) *Stokowski-Philadelphia Orchestra*
 M-515 Overture 1812 (*Tchaikovsky*) *Fiedler-Boston "Pops" Orchestra*
 18319, 18320 Siegfried's Funeral March—The Twilight of the Gods (*Wagner*)
Toscanini-NBC Symphony Orchestra
Chinese Drum or Tom-tom:
 11883 In the Village—Caucasian Sketches (*Ippolitov-Ivanov*)
Fiedler-Boston "Pops" Orchestra

PROGRAM XVIII

THE BELLS

BELLS of various sizes have been used in the orchestra from the time of Bach to the present day. It being impossible to bring into the orchestra a set of real bells, like those that are used in the steeples of churches, their place has been taken by two other types of bells; the cylindrical bells and the keyboard bells.

The cylindrical or tubular bells are made in sets, which are all of the same diameter, but of varying lengths. For concert purposes these tubular bells are hung from a wooden bar.

A set of cylindrical bells consists of eight tubes and gives the major scale, with a chromatic octave of thirteen tones.

This is the means employed by Wagner to represent the bells in the *Grail Scene of Parsifal*.

The other type of bells employed in the orchestra is that which has a keyboard. The *glockenspiel* or *carillon* was employed in this capacity up to the modern days, but its place has now been taken by the *celesta*.

The *glockenspiel* was developed from the old *carillon*, which consisted of a number of metal bars, which were struck with a hammer.



INSTRUMENTS OF THE ORCHESTRA—PERCUSSION (CONTINUED)

The *celesta* is a very useful adaptation of this type of bells, which was made by Auguste Mustel (1842-1919), a Frenchman, in 1888. Here the keyboard is very similar to that of the piano; the plates of steel being suspended over resonators of wood, and struck by tiny hammers.

Modern composers prefer this instrument to the old *glockenspiel*. Its tone is bright and sparkling and it is indispensable in fairy music. The *celesta* is always perfectly in tune and can be played in any key.

A charming use of the *celesta* is found in the *Dance of the Sugar Plum Fairy* from *The Nutcracker Suite* by Tchaikovsky.

The *xylophone* is an instrument constructed of a set of graduated and tuned bars made of wood instead of steel. It is played by striking these bars with wooden hammers.

There is a very interesting use of the xylophone in the *Danse Macabre* by Saint-Saëns. Here the rattle of the bones of the skeleton revelers is well depicted by this instrument.

Percy Grainger has used the xylophone in several of his compositions.

The cembalon* (cimbalon), which is the folk instrument of the Hungarian gypsies, consists of a series of wire strings, strung over two bridges attached to a sounding board. It is similar to the old Dulcimers and is played by padded wire hammers. It is used in the orchestra in Hungarian compositions.

As its name implies, the triangle is a single piece of steel made in the form of a triangle with an opening. This is struck with a small steel rod; the tone, which is very beautiful, being that of a clear bell.

The triangle is one of the most useful of the percussion instruments, because it has no definite pitch and therefore can be used in any key. It is generally employed to give the rhythmic accent to dance music. It is also often used to give a delicate and ethereal fairy-like tone color to certain compositions.

Wagner has used it most remarkably in the *Overture to Die Meistersinger*, also in the *Magic Fire Scene* from *Valkyrie*.

The cymbals, of Oriental origin, are two large circular brass plates exactly alike. On the outer center of these plates a strap is attached, through which the hands of the player are inserted. The plates are cylindrical so that only the edges are struck when the plates are brought together. The tone is produced by the clashing of these plates edge on edge with a side ways motion, an effect used for a sudden *fff* crash; by striking one of the edges with a drum stick, an effect used for any degree of *ff* or *pp*; by rubbing the edges of the plates together, an effect much used in either *ff* or *pp*; and by hanging up one of the plates and striking it with two soft drum sticks, producing a roll in a long *crescendo* passage.

The best of the cymbals in use today are made by a certain Turkish family named Zildjian. They have made these instruments for many generations. There is a very beautiful use of the cymbals in the *Venusberg music* in the *Overture to Tannhäuser*, by Wagner.

There is no particular reason for the association of the cymbals with the bass drum in symphony orchestras but they are generally used together in military music.

The castanets are similar in shape to the small cymbals used by the ancients. These instruments have been popular for centuries and are chiefly associated with the folk music of Spain and Italy. They were

* This instrument should not be confused with the precursor of the pianoforte, which was known to the Italians as cembalo. See Program XXI, Part III.

brought to Spain by the Moorish invaders, who used metal instruments of this type. In Spain these metal discs were supplanted by the wood of the chestnut, hence the name *castana* (chestnut). These tiny instruments have been popular for many centuries with the Spanish folk.

A pair of castanets consists of two hollow pieces of hard wood, which are held in the hand and clicked together with the fingers. Spanish dancers usually hold a pair in each hand and often play contrasting rhythms as they dance.

The castanets are usually employed in the symphony orchestra as the accompaniment to the national dances of Spain or Italy and are very often combined with the tambourine.

In the *Ballet Music* from *Samson and Delilah*, Saint-Saëns makes an interesting use of these instruments as the accompaniment of the ancient dances of the Hebrews.

In the *Ballet Music* from *Carmen*, Bizet gives an interesting example of their use in Spanish dances.

The gong or tam-tam is a metal instrument from China. It is a broad circular plate of thick metal, that hangs from a supporting bar and is struck by a bass drum stick. Gongs come in various sizes from the tiny one used in *L'Après-midi d'un Faune* (*The Afternoon of a Faun*) by Debussy to the huge heavy tam-tam, which is used to represent the most tragic and dramatic effects.

The tone quality of this large gong is the most sinister note of the modern orchestra and it is used only for special effects in very dramatic music, where horror is carried to its height, or in those works where gloom and deep sorrow are depicted.

Tchaikovsky uses it to describe horror in the last movement of his *Manfred Symphony*. In the *Pathetic Symphony* the same composer uses the gong to represent tragic sorrow.

ILLUSTRATIONS

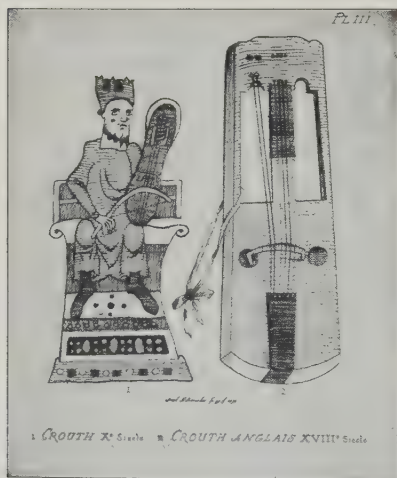
- | | | |
|--------------|--|--|
| 8662 | { Celesta—Dance of Sugar Plum Fairy—The Nutcracker Suite
(Tchaikovsky) | Stokowski-Philadelphia Orchestra |
| 1807 | { Glockenspiel—Dance of Apprentices—The Mastersingers (Wagner) | Ormandy-Philadelphia Orchestra |
| 15853 | { Glockenspiel-Triangle—Dialogue of the Wind and the Sea—Le Mer
(The Sea) (Debussy) | Koussevitzky-Boston Symphony Orchestra |
| 14162 | Xylophone—Danse Macabre (Saint-Saëns) | Stokowski-Philadelphia Orch. |
| 15800 | Triangle—Magic Fire Music—The Valkyries (Wagner) | Stokowski-Philadelphia Orchestra |
| 15310, 15311 | Cymbals—Overture—Tannhäuser (Wagner) | Stokowski-Phila. Orch. |
| 20521 | Castanets—Spanish Serenade (Ouvre ton couer) (Bizet) | Victor Concert Or. |

14268 Tam-tam—Pathetic Symphony (*Tchaikovsky*)*Koussevitzky-Boston Symphony Orchestra*7126 Bells—Carillon—L'Arlésienne, Suite No. 1 (*Bizet*) *Stokowski-Phil. Orch.*8617-B Symphonic Synthesis—Parsifal (*Wagner*) *Stokowski-Philadelphia Orch.*7370 Laideronette—Mother Goose Suite (*Ravel*)*Koussevitzky-Boston Symphony Orchestra*

PROGRAM XIX

THE EARLY FOLK INSTRUMENTS

THE use of instruments can be traced back to early man who first used the drums and tom-toms (percussion instruments) for the accompaniment to his primitive chants and dances. The American Indian and the savage African still use the old tom-tom to accompany their war-songs and dances. Among many ancient tribes, these drums assumed artistic importance. In the relics of the Aztec Indians many drums of queer design and exquisite decoration have been discovered. The second



TWO EXAMPLES OF THE CRWTH

No. 1. Tenth Century.

No. 2 Eighteenth Century in England.

step shows the use of wind instruments as made from the horns of animals and later duplicated in brass and other metals. In the third period the gentler side of man's heart seems to have awakened, and there is noticed an instinct to reproduce the sounds of nature by means of the reed instruments, made from the sources provided by nature herself. The last period brings the use of the stringed instruments, first noticed in the simple lyre and harp, later developing into the stringed instruments played with the bow.

In mediæval days, while the science of music was being fostered by the Church, instruments were used principally by the common people, and it is noticed that all the Troubadours, Minstrels, and Minnesinger songs were accompanied by stringed instruments. (See Program IV, Part II.)

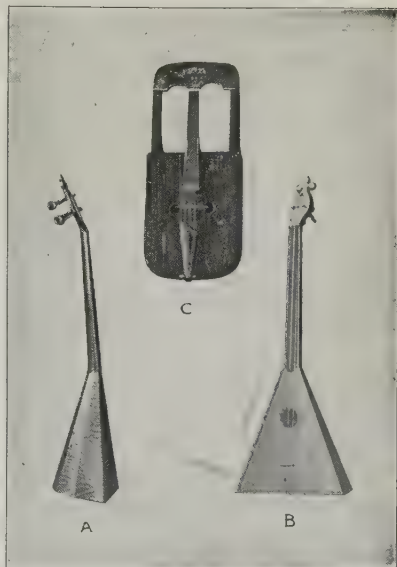
The Crusaders brought back many instruments from the far East,*

* See Program XVI, Part I, Oriental Music.

and the assimilation of these with the folk instruments of Europe resulted in many of the modern instruments in use today.

The *crwth*, a stringed instrument played with a bow, which was used by the Welsh bards and Northern minstrels, was combined with the *rebec*, a bowed instrument from India and became the *viol* of the fifteenth and sixteenth centuries, which later developed into our violin family. It is curious to note that the perfection of the viols and violins took place in Cremona, a city of northern Italy, near Venice.* It would almost seem as though the *crwth* came down from the north of Europe and met the *rebec*, entering the western world through the Adriatic seaport, the union of the two producing the earliest viol. (See Program XX, Part III.)

Another eastern instrument which entered Europe with the Crusaders, and which became popular in every land, was the lute. Some authorities claim the lute was the outgrowth of the ancient lyre of the Greeks, but it can be more definitely traced to the Arabians and Moors. The lute existed in several sizes, the largest being the *theorbo*, *archlute*, and *chitarrone*, which all played prominent parts in the early opera orchestras. The lutes were still in popular favor at the time of Bach and Händel. The lute is still used in the near East, and in Europe by some of the peasants of Sweden, but its place has been taken in Italy and Spain by the guitar and the mandolin. The lute now used in the Orient is known by various names. *Tamboura*, *tambura*, and the *tambouritza* are still popular in the Balkan states. These instruments, descendants of the old lute, have the circular body and the long, fretted neck of the mediæval instruments, but rarely more than three or four strings. In Norway the *Hardanger fiddle*, with its sympathetic strings,



FOLK INSTRUMENTS
(A and B) Russian Balalaika.
(C) *Crwth*.

* At the end of the sixteenth century the greatest instrumental school was that of Venice, which was founded by Adrian Willaert, of the Netherlands. (See Program V, Part II.) Willaert and his followers used the instruments in the same antiphonal manner as that employed for choruses. From this method of composition, our earliest orchestras were developed. (See picture, page 234.)

is a relic of mediæval days. The banjo traces its origin back to barbaric days in darkest Africa.

The Serbian viol which has a bowl-shaped body with a covering of parchment and a single string of horsehair, is known as the *gusla*.

Possibly the most interesting folk instruments are the bagpipes, which date from ancient days. Although always associated with Scotch military music because of their use by the Highland regiments, the bagpipes are still the instruments used by the shepherds of many lands. They are found in Ireland, Greece, Italy, Spain, Roumania, Czechoslovakia and Poland.

The instrument takes its name from the leather bag, which acts as a tone chamber for the air blown into it by the player, who operates a small bellows under his arm. The pipes connected with the bag consist of two, sometimes three, drone pipes, playing the same tone; and a chanter pipe playing the melody. This is controlled by holes in the sides operated by the player's fingers.

Through the fifteenth and sixteenth centuries the town pipers of middle Europe kept secular music alive, each village having its own piper.

When pastoral life became popular in the days of Marie Antoinette, the bagpipe, under the name of musette, was introduced at the French Court. The bags were covered with rare brocades matching the gowns of their fair players. The dance called musette took its name from this instrument used to accompany the dancers.

The Hawaiian music today has little in common with the old native music and shows a direct influence of the white man's civilization. The ancient Hawaiian instruments were the drum and rattles, the bamboo flute, conch shell trumpet, and coconut shell played like the ocarina. One musical instrument was shaped like a musical bow, and, like the jew's-harp, the resonance chamber was the mouth. There were two or three plucked strings. Authorities seem to agree that the Portuguese sailors brought a type of guitar to Hawaii which became the ukelele so familiar to us today.

The Russian balalaika is the most perfect folk instrument of the early days which is still in existence. This curious three-stringed instrument is similar to the mandolin and is made in several sizes, some as large as the double bass. These instruments have been used by the Russian peasants for centuries, but it has only been within the last fifty years, since the folk music of Russia has awakened such general interest, that the instruments have been known. Another old Russian folk instrument is the doumra, which is round and more like the guitar. The doumra is used in the Balalaika orchestras.

Many of the modern folk instruments now in use are direct descendants from instruments of an earlier day that are now obsolete.

Another folk instrument of southern Germany and Austria is the zither, which is a descendant of the ancient cithara of the Greeks.

The zither is the most popular folk instrument in the Bavarian Highlands and through the Tyrol. Although it is a modern instrument of comparatively recent development the zither belongs to one of the oldest string instrument families in the world.

The cithara of ancient Greece was the ancestor of the present zither as was the che from China and the koto from Japan. The most common type of Bavarian zither is a flat box which is strung with five metal strings which pass over frets. The melody is plucked on these strings with a plectrum attached to the thumb of the player's right hand, while the tones are stopped by the fingers of his left hand. In addition to these melody strings, there are from twenty-seven to forty open strings which serve as an accompaniment to the melody. The melody strings possess a broad singing quality which contrasts with the harp-like tones of the accompanying strings. Many of the folk dances of Bavaria and the Tyrol are played on the zither.

The Russians have a type of zither called the gusli, which has fewer strings. The Russian gusli-psaltr used in the fourteenth and fifteenth centuries became a keyboard instrument in the eighteenth century.

The Finnish kantele is very similar to the gusli. It has five melody strings and about thirteen accompaniment strings. The Letts have a similar instrument called the kankles, and the Esthonians an instrument known as the kannel.

Another folk instrument coming from ancient days is the cimbalon or cembalo of the Hungarian gypsies which is a descendant of the Biblical dulcimer.

The dulcimer is found in many parts of Europe among the folk who are distantly removed from civilization. Curiously enough, we in America have found an ancient form of dulcimer among the mountain people of the Appalachians.

The recorder is an instrument which has an interesting history. A type of flute known as the flute a bec, the recorder was very popular in the British Isles from the fourteenth century on to the eighteenth. It was indispensable during the time of Shakespeare, who frequently mentions it in his works. Recorders were made in several sizes, the largest being about eight feet long and the smallest about a foot. They were used separately or in groups. Curiously enough, after nearly two centuries of oblivion, the recorder has now returned to popular favor.

The accordion, now the most popular instrument of the peasants of

European countries, is of modern origin, although mediæval instruments of a similar type are to be noted.

ILLUSTRATIONS

20227	Lute	Merci Clamant (Accompaniment)	Dixon
V49	Scotch Bagpipes	Medley of Scotch Airs	MacKinnon
V3076	Sextet with Bagpipes	Jugo Slav Folk Songs	Kosta
20563	French Court	Musette—Armide (<i>Gluck</i>)	Victor Concert Orch.
19960	Balalaika	{ Shining Moon	Kirloff's
		{ Song of the Volga Boatmen }	Balalaika Orch.
V122	Accordion	Medley of Italian Airs	Pietro
20841	Cembalon	Hungarian Dance, No. 5 (<i>Brahms</i>)	Sárközi
24782	Zither	Alpentanz (Alpine Dance)	Marchetti Trio
20166	Banjo	Dixie (<i>Emmett</i>)	Victor Band
6767	Guitar	Fandanguillo (<i>Turina</i>)	Segovia
20043	Indian Tom-tom	Chant of the Eagle Dance	Hopi Indian Chanters
21972	Indian Flute	Love With Tears—Cheyenne	Lieurance-Barone
24783	Oud-Pipe (Clarinet)	Roumaniko Hasapiko	Greek Chanters
2012	Recorders	{ Two Old Netherland Dances	
		{ Intrade, Sarabande, Gigue (<i>Pezel</i>) }	Trapp Family Inst. Ensemble
M-604	Dulcimer	Early American Ballads	Niles

PROGRAM XX

THE DEVELOPMENT OF THE VIOLIN FAMILY

THE instruments known as the viols were a combination of the old rebec (a bowed instrument from the far East, which entered Europe at the time of the Crusaders) and the crwth (or stringed instrument) of the northern minstrels.



By Fra Bartolommeo

ANGELS, SHOWING LUTE AND VIOL

There were many types of viol made from the fifteenth to the eighteenth centuries, but all were gradually superseded by the violin family, which first came into prominence during the seventeenth century. The viols were slightly larger than the violins and were made with five, six, or seven strings tuned either in thirds or fourths. Their tone was shrill and penetrating rather than powerful, and was decidedly inferior in quality to that of the violins. The violin model has shallower sides, an arched instead of a flat



GIGUE, THIRTEENTH
CENTURY



REBEC OF THE THIRTEENTH
CENTURY



TROMBA MARINA (TRUM-
SCHEIT), FIFTEENTH
CENTURY

back and high shoulders. The tone is more powerful and of a much more brilliant and pleasing character than that of the viols. The viols were made in four sizes: Treble viol (superseded by violin), Viola da braccio (superseded by viola), Viola da gamba (superseded by violoncello), Bass viol (double bass in the modern orchestra).



OLD BASS VIOL OF FLANDERS,
SEVENTEENTH CENTURY (SHOW-
ING THE ORIGIN OF THE VIOL IN
THE HUNTSMAN'S BOW)

The most famous makers of stringed instruments lived in the Italian city of Cremona. Foremost among them stands the family of Amati, known as makers of lutes and viols from 1511. The famous member of this family was Niccolo Amati (1596-1684), whose instrument, known as the "grand model," is the best of the Amati style.

Antonio Stradivari* (1644-1737) is said to have been a pupil of Niccolo Amati. His violins are the greatest the world has ever known. Stradivari perfected the Amati model. His instruments, both in refinement and brilliance of tone, as well as in grace and lightness of form, mark the culmination of the violin development. The two sons of Stradivari carried on their father's work.

Another important family of Cremona, makers of stringed instru-

* Also called Stradivarius. His instruments are known by the latter name.



COLLECTION OF PAUL DE WET, LEIPSIK

1. Marine Trompettes, or "Nun's Fiddle," an instrument having but a single string.
2. Pochette, or "Pocket Fiddle," of the French dancing masters of the seventeenth century.
3. Viols.
4. Viols (the alto viol).
5. Viola d'Amore (an obsolete instrument), possessing a set of vibrating "sympathetic" strings.
6. Viola de gamba.
7. Violoncello.
8. Baritone (the viola da gamba possessing sympathetic strings).
9. Viola pomposa (obsolete).
10. Bow Guitar (obsolete).

ments, was that of Guarneri.* Giuseppe Antonio (1687-1745), known as Joseph Guarneri (commonly called "del Gesu" because of the labels "I. H. S." found in his violins), produced many instruments which rank with those of Stradivari, whose model he frankly copied.



ANTONIO STRADIVARI

Maggini (1580-1640), who was a pupil of Gasparo da Salo (1542-

* Also called Guarnerius. The instruments are called by the latter name.

1609), a famous viol and early violin maker of Bréscia. The Maggini models are larger than those of Cremona.

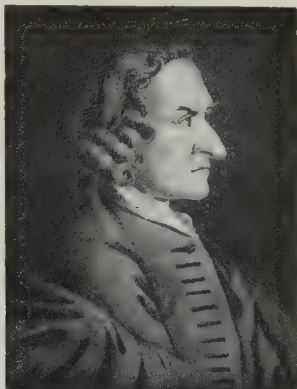
In southern Germany and the Tyrol many excellent stringed instruments were made. Jakob Stainer (1621-1683), the most famous of this group, modeled his instruments after the Cremona school. Stainer never equalled the tone and brilliancy of Amati or Stradivari.

The Klotz family founded the famous violin makers of Mittenwald (Bavaria), where the industry still flourishes. Aegidius (d. 1675) was the founder, but Matthias (1653-1743), who learned his art under Amati in Cremona, is the most famous member of this family.

The early bows were clumsy and awkward. It was not until the eighteenth century that the bow was brought to its perfection by François Tourte (1747-1835), a Frenchman whose model has been the standard ever since its perfection in 1775.

Naturally, with the development of the violin came a school of violin players. Individual expression was the order of the seventeenth century and the virtuoso began to assume importance. Among those early masters must be noted Giovanni Vitali (1644-1692), Giovanni Bassani (1657-1716) and his pupil, Arcangelo Corelli (1653-1713), who was, in reality, the founder of the earliest violin school. Corelli's followers were: Antonio Vivaldi (1675?-1741), Francesco Veracini (1690-1750) and Giuseppe Tartini (1692-1770). The latter was one of the greatest masters of violin technic the world has ever known.

An outstanding Corelli pupil was Francesco Geminiani (1687-1762) who lived in England for many years and exerted a great influence on violin playing in that land. A later outgrowth of the Tartini school at Padua was Gaetano Pugnani (1731-1798) whose pupil Giovanni Viotti (1753-1824) accompanied him on several tours throughout Europe. Viotti lived for some time in England, then became one of



GIUSEPPE TARTINI

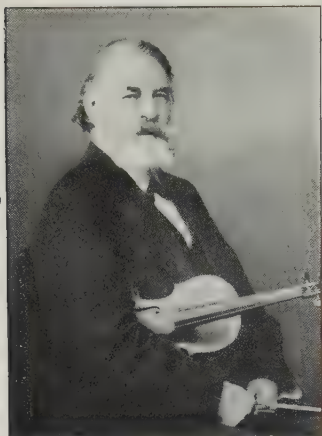


ARCHANGELO CORELLI

the most influential musicians of Paris, returning to London after the French Revolution.

Through the influence of these great artists it was natural that during the late eighteenth century there was a great interest in instrumental music in Germany, France, and England. Many pupils of Corelli and Tartini founded schools of violin playing in those countries.

From Bach to Beethoven all the classical masters were excellent violinists. With the rise of the romantic school, spectacular violin virtuosity is noticed in the advent of Niccolò Paganini. (See Program XVIII, Part II.)



JOSEF JOACHIM

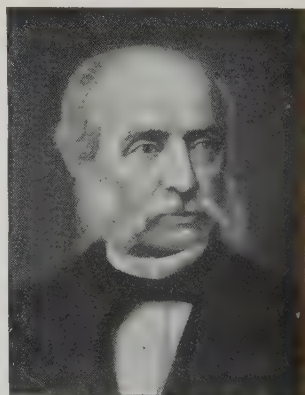
Charles De Bériot (1802-1870) carried on the French school founded by Viotti. His greatest pupil was Henri Vieuxtemps. In Germany, Ludwig Spohr (1784-1859) and Ferdinand David (1810-1875) both exerted an important influence as teachers, interpreters, and composers.

The touring violin virtuoso has remained in prominence since the days of Paganini. Among them may be noted:

Ole Bull (1810-1880), Heinrich Wilhelm Ernst (1814-1865),

Henri Vieuxtemps (1820-1881), Eduard Remenyi (1830-1898), Josef Joachim (1831-1907), Henri Wieniawski (1835-1880), Pablo de Sarasate (1844-1908), Emile Sauret (1852-1920), Eugene Ysaye (1858-1931), August Wilhelmj (1845-1908).

Among the most famous violinists of today are: René Chemet, Mischa Elman, Jascha Heifetz, Fritz Kreisler, Jan Kubelik, Yehudi Menuhin, Nathan Milstein, Toscha Seidel, Albert Spalding, Josef Szigeti, Adolf Busch, Jacques Thibaud, and Efrem Zimbalist.



HENRI VIEUXTEMPS

ILLUSTRATIONS

1663 Fugue in G Minor—Quartet for Viols (*Frescobaldi*)

Amer. Society of the Ancient Inst.

15465 Chaconne (*Vitali*)

Thibaud

15568 Sonata in E Minor (*Veracini*)

Thibaud

- | | | |
|------------|---|---------------------------------------|
| 1697 | Caprices, Op. 1, Nos. 13, 20 (<i>Paganini</i>) | Heifetz |
| 6695 | Zapateado (Shoemaker's Dance) (<i>Sarasate</i>) | Heifetz |
| 15246 | Zigeunerweisen (Gypsy Airs), Op. 20 (<i>Sarasate</i>) | Heifetz |
| 7103 | { Air for the G String (<i>Bach-Wilhelmj</i>)
Ave Maria (<i>Schubert-Wilhelmj</i>) } | Elman |
| 1950 | Liebesleid (Love's Sorrow) (<i>Kreisler</i>) | Kreisler |
| 1891 | Liebesfreud (Love's Joy) (<i>Kreisler</i>) | Kreisler |
| 7585, 7586 | Concerto in G Minor (<i>Vivaldi</i>) | Elman-London Sym. Orch. |
| M-254 | Concerto No. 5, in A Major, Op. 219 (<i>Mozart</i>) | Heifetz-London Philharmonic Orchestra |
| M-325 | Concerto in D Major, Op. 61 (<i>Beethoven</i>) | Kreisler-London Philh. Orch. |
| M-277 | Concerto in E Minor, Op. 64 (<i>Mendelssohn</i>) | Kreisler-London Philh. Orch. |
| M-402 | Concerto in D Major, Op. 77 (<i>Brabms</i>) | Kreisler-London Philh. Orch. |
| M-124 | Concerto No. 1, in G Minor, Op. 26 (<i>Bruch</i>) | Menuhin-London Sym. Orch. |
| M-356 | Concerto in D Major, Op. 35 (<i>Tchaikovsky</i>) | Heifetz-London Philh. Orch. |
| M-218 | Concerto in A Minor, Op. 82 (<i>Glazounov</i>) | Heifetz-London Philh. Orch. |
| M-275 | Concerto No. 2, in D Minor (<i>Wieniawski</i>) | Heifetz-London Philh. Orch. |
| M-297 | Concerto No. 4, in D Minor, Op. 31 (<i>Vieuxtemps</i>) | Heifetz-London Philharmonic Orchestra |
| M-309 | Concerto in D Minor, Op. 47 (<i>Sibelius</i>) | Heifetz-London Philh. Orch. |

PROGRAM XXI

THE DEVELOPMENT OF THE PIANOFORTE

STRINGED instruments are divided into three classes: in those of the viol family the tones are produced by rubbing the strings with a bow; in the harp family the plucking of the strings produces a tone; in the dulcimer family the strings sound when they are struck. In the evolution of the modern pianoforte, it is found that all these methods have been employed, being gradually discarded for the one in use today. Krehbiel thus describes the modern pianoforte: "It is an instrument of music the tones of which are generated by strings set in vibration by blows delivered by hammers, controlled by a keyboard, the mechanism of which is so ad-



After the Painting by Gerard Terborch
THE CONCERT

justed that the force of the blow and the dynamic intensity of the resultant tone are measurably at the command of the player. It also has a sound or resonance-box to augment the tone after its creation."

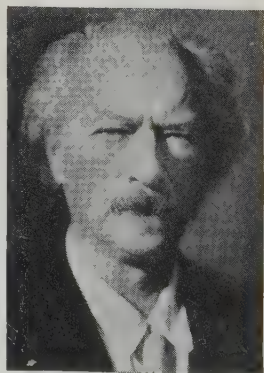


FRANÇOIS COUPERIN

monochord, it retained its name (meaning single-stringed) until the sixteenth century. Many keyboard instruments came into being at this time; though all are based on the same principle, the tone being produced by the plucking of the strings, by a plectrum, or the striking of the string by a tangent, which was governed by the keyboard. Various names were given these instruments in the different parts of Europe (namely, the *clavecin*, *clavicembalo*, *gravicembalo*, *clavichord*, *virginal*, *harp-sichord* and *spinet*).

The *virginal*† was the popular keyboard instrument during Elizabethan days. It was superseded by the *harpsichord*, which was usually made with two keyboards and several pedals; and later by the *spinet*, so called from its inventor, Sebastian Spinetti. The strings of

The dulcimers, or psaltery, of the ancients were made with a resonance-box and the strings were plucked with a plectrum. (See Program I, Part II.) In mediæval days this instrument became very popular. Another instrument having a resonance-box was the monochord, which Guido of Arezzo is said to have constantly used.* To him is also attributed the applied keys, which, when being pressed on the monochord, divided the string and produced different tones. In the eleventh century also came the use of the keyboard; this was borrowed from instruments of the organ class and was applied to the psaltery, which became known as the keyed cithara. Although many strings were added to the keyed



IGNACE JAN PADEREWSKI

* See page 107.

† Authorities differ as to the use of the name *virginal*. Some say it was so-called because its range was that of a young girl's voice.

INSTRUMENTS IN COLLECTION OF PAUL DE WET, LEIPSIK



1. Virginal, 1631, shown closed, half open and fully open. This also served my lady as a sewing box. 2. Octave Spinnet, so called because it was pitched an octave higher than the regular spinet. 3. Spinnet. 4. Spinnet closed and opened. 5. Clavichord of seventeenth century.



1. Great Harpsichord, or Cembalo, with two keyboards. 2. Italian Cembalo with interesting decorations, showing it to have been the property of a monastery.

these instruments were plucked with metal quills. The tone was once described as "a scratch with a note at the end of it."

The clavichord, which was the popular instrument at the time of Bach, possessed the ability to increase or diminish the tone at the command of the player. It was responsive to the most delicate gradations of tone, and was highly valued throughout Germany as a practice instrument for students, because it not only developed a sensitive touch but also a refined tone.

The introduction of the hammer action and the definite design known as *pianoforte* is claimed to have been the invention of Bartolommeo Cristofori (1665-1731), who, in 1709, brought out in Florence an instrument which forever did away with the scratching sound of the *plectrum*. Cristofori is considered to be the inventor of the pianoforte although both Christoph Schröter (1699-1782), a German, and Marius, a Frenchman, also made clavecins having hammer action, during the early eighteenth century.

During the late seventeenth century there existed a prominent school in England for the playing on the virginal. Many of the composers for the instrument attempted program music. John Munday (d. 1630) wrote a *Fantasia for Virginal* in which his selections are described as *Fair Weather, Lightning, Thunder*, finally ending in *A Clear Day*. Many of the earliest Shakespearean songs* were the works of these men, who included: Dr. John Bull (1562-1628), William Byrd (1538-1623), Thomas Morley (1557-1602), John Munday (d. 1630), Orlando Gibbons (1583-1625), Thomas Tallis (1505-1585) and Thomas Weelkes (1575-1623).

In France and Italy the various forms of clavichord and harpsichord became popular in the century following the virginal school of England. Court dances were the favorite forms of the French school, although several of the composers were also fascinated by the possibilities of descriptive or program music. Beginning with Jacques Chambonnières (1602-1672), the court musician to Louis XIV, this school reached its perfection with François Couperin (1668-1773) and Jean Philippe Rameau (1683-1764).

In Italy, the greatest master of the harpsichord was Domenico Scarlatti (1685-1757), who is said to have stimulated the interest of his contemporary, Händel, in this instrument.

Bach laid the foundation of modern piano technique with his *Well Tempered Clavichord*, two books of *Preludes* and *Fugues* for this instrument.

At the time of Mozart and Beethoven the pianoforte had become the

* See Program VI, Part II.

keyboard instrument of the day. Mozart frequently played the harpsichord, as it was still customary for this instrument to accompany recitatives in opera performances. Beethoven employed the clavichord as a teaching instrument.

Almost every great composer has contributed to the literature of the piano, the most useful of instruments.

The virtuoso pianist first appeared in the romantic school in the persons of Chopin and Liszt. (See Programs XIX and XX, Part II.)

Today the virtuoso on this instrument remains one of the most interesting figures on our concert stage.

ILLUSTRATIONS

Harpsichord:

1664	The Cat's Fugue (<i>Scarlatti</i>)		Stad
1942	Sonata in A Major; C Minor (<i>Scarlatti</i>)		Pessl
1199	Le Tambourin (<i>Rameau</i>) and Le Coucou (<i>Daquin</i>)		Landowska
1193	{ Air and Variations from Suite V—Harmonious Blacksmith (<i>Händel</i>) Turkish March (<i>Mozart</i>) }		Landowska
15179	{ La Poule (The Hen) La Joyeuse (The Joyous One) Les Sauvages (The Savages) Menuets, Majeur et Mineur Les Tricotets }	(<i>Rameau</i>)	Landowska
12489	Sonata in E Minor (<i>Rosenmüller</i>)		Ars Rediviva
12490	{ La Pantomime } { L'Indiscrete }	(<i>Rameau</i>)	Ars Rediviva

Piano:

M-366	Concerto for Four Pianos and Orchestra (<i>Vivaldi-Bach</i>)		Coppola-Orchestra and Pianos
4256	{ Sonatinas in B Minor; C Major (<i>Scarlatti</i>) Toccata in A Major (<i>Paradies</i>) }		Iturbi
M-842	{ Sonata No. 5, in G Major, K. 283 Sonata No. 17, in D Major, K. 576 }	(<i>Mozart</i>)	Arrau
M-349	Sonata in C Sharp Minor, Op. 27, No. 2 (Moonlight) (<i>Beethoven</i>)		Paderewski
15156	Impromptu in A Flat, Op. 142, No. 2 (<i>Schubert</i>)		Fischer
14559	Etude in E Major, Op. 10, No. 3 (<i>Chopin</i>)		Cortot
6825	La Campanella (The Bells) (<i>Paganini-Liszt</i>)		Paderewski
14968	Nocturne in F Sharp Minor, Op. 48, No. 2 (<i>Chopin</i>)		Rubinstein
14961	Nocturne in E Flat Major, Op. 9, No. 2 (<i>Chopin</i>)		Rubinstein
7416	Mazurka in C Sharp Minor, Op. 63, No. 3 (<i>Chopin</i>)		Paderewski
	(For other Chopin piano selections, see Program XIX, Part II.)		

- | | | | |
|-------------|--|-----------------------------|--------------|
| 1353 | { Capriccio (<i>Scarlatti</i>) | } | Horowitz |
| | { Serenade for the Doll—The Children's Cornet (<i>Debussy</i>) } | | |
| 14561 | Ballade in G Minor, Op. 23, No. 1 (<i>Chopin</i>) | | Cortot |
| 6626 | Hungarian Rhapsody No. 2 (<i>Liszt</i>) | | Cortot |
| | (For other <i>Liszt</i> piano selections, see Program XX, Part II.) | | |
| M-476 | Carnaval, Op. 9 (<i>Schumann</i>) | | Hess |
| 1326 | Spinning Song, Op. 67, No. 4 (<i>Mendelssohn</i>) | | Rachmaninoff |
| 14276 | Prelude in C Sharp Minor, Op. 3, No. 2 (<i>Rachmaninoff</i>) | | Rubinstein |
| 6633 | Reflections on the Water (<i>Debussy</i>) | | Paderewski |
| M-223 | Concerto in D Minor, K. 466 (<i>Mozart</i>) | Fischer-London Philh. Orch. | |
| M-156 | Concerto No. 4, in G Major, Op. 58 (<i>Beethoven</i>) | | |
| | Schnabel-London Philharmonic Orchestra | | |
| M-155 | Concerto No. 5, in E Flat Major, Op. 73 (Emperor) (<i>Beethoven</i>) | | |
| | Schnabel-London Symphony Orchestra | | |
| M-473 | Concerto in A Minor, Op. 54 (<i>Schumann</i>) | Myra Hess-Orchestra | |
| M-677 | Concerto in D Minor, No. 1 (<i>Brahms</i>) | | |
| | Schnabel-Szell-London Philharmonic Orchestra | | |
| M-740 | Concerto No. 2, in B Flat Major, Op. 83 (<i>Brahms</i>) | | |
| | Horowitz-Toscanini-NBC Symphony Orchestra | | |
| M-305 | Concerto No. 2, in B Flat Major, Op. 83 (<i>Brahms</i>) | | |
| | Schnabel-BBC Symphony Orchestra | | |
| M-800 | Concerto No. 1, in B Flat Minor, Op. 23 (<i>Tchaikovsky</i>) | | |
| | Horowitz-Toscanini-NBC Symphony Orchestra | | |
| M-58 | Concerto No. 2, in C Minor (<i>Rachmaninoff</i>) | | |
| | Rachmaninoff-Stokowski-Philadelphia Orchestra | | |
| M-176 | Concerto No. 3, in C Major, Op. 26 (<i>Prokofiev</i>) | | |
| | Prokofiev-London Symphony Orchestra | | |
| 11948-11950 | Concerto No. 2, in D Minor, Op. 23 (<i>MacDowell</i>) | | |
| | Sanroma-Boston "Pops" Orchestra | | |

PROGRAM XXII

DEVELOPMENT OF THE ORGAN

THE organ is the largest, the most powerful as well as the most complicated of musical instruments. It is in truth a gigantic orchestra, for each stop represents a perfect orchestral instrument, which is played upon by one master. It is one of the oldest musical instruments, yet it is hard to realize in the magnificent grand organs of today that the original prototype was the simple *pipes of Pan*. The addition of air and hydraulic pressure developed these pipes so that in the fourth century organs were in general use throughout the Eastern Empire. The keyboard first appeared in the sixth or seventh century; the original keys were several inches wide and a blow from a clenched fist was needed to strike them in order to produce any tone. In the tenth century, organs were

used having over four hundred pipes and forty keys, and from that time on the development of this mighty instrument has constantly progressed.

Although for centuries the organ has been chiefly associated with church and religion, it was not allowed to be a part of the service by the early church fathers, because it had been employed during the gladiatorial combats and pagan orgies of the Roman courts.

At the time of St. Augustine all instruments "on which the musicians perform a melody" were classified as organs. There existed two types of organs in those early days: one controlled by air, which was provided by bellows operated by the treaders who supplied the necessary pressure, and the hydraulic or water organs which are mentioned by Pliny, Cicero and others in their writings.

In the fourth and fifth centuries the first actual general development of the organ began, and instruments of various types appeared in Italy, Spain, France and England. Charlemagne constructed at his church in Aix-la-Chapelle, in 811, the first organ found in Germany.

The early idea of compressing the air with water power had been now entirely replaced by the use of bellows. But the wind supply was difficult to control. We read of seventy men acting as the blowers of the Cathedral organ of Winchester, England, in the year 950, yet the compass of the instrument was very limited.

During the period from the thirteenth to the seventeenth centuries there were several different types of organs in use in the churches. First, the permanent large organs, which were built into the choirs as a part of the actual structure of the church; then the positive organs of moderate size, which could be carried about, the portatives small enough to be carried in processions, or to be used in private houses; and last, the small regals which were sometimes small enough to be folded together like a book; hence they were often called Bible regals. While the large organs were used only to support the plain-song sing-



After a Painting by Hammann
BACH AT THE ORGAN

ing, experiments in tonal variety were constantly being made on the smaller types of organ.

The Netherland masters* of the Venetian School were the first to appreciate the possibilities of this wonderful instrument.

When Willaert went to Venice in 1527 he found in the Cathedral of St. Mark's two organs, which the adventurous Venetians had confiscated in the far East. This great Netherland master instituted the use of both instruments with a system of antiphonal choirs, which had previously only been used in choral writing. It was from this, that there developed the writing for various groups of instruments culminating in the four orchestral choirs today.

From the time of Willaert to the period of Bach and Händel the development of organ playing made mighty strides. It may be said that fully nine-tenths of the modern organ composition rests on the foundations laid by Bach. Although in the past two centuries many great works have been written for the organ, and excellent and brilliant organ virtuosi have arisen, not one has excelled Bach in absolute understanding of the instrument.

Organ making, which had been originally in the hands of the monks, became a general trade in the sixteenth century and various organ builders developed new plans of construction, which greatly improved the possibilities of the instrument. The organ builder, Jordan, in the early eighteenth century invented the swell making it possible for the players to increase or diminish the tones. Then came the development of the coupler, which connected the different manuals. Later came the pneumatic devices, which have made the organ keyboards as easy to control as those of the pianoforte.

In the past fifty years the use of electricity and of various imitative orchestral effects, have made the organ in truth "The King of Instruments." There is today practically no effect of the orchestra or the imitation of any sound which is not possible on the modern concert organ. Many of these improvements and devices came through the use of the organ as the musical accompaniment of the motion pictures.

The modern concert organ is practically an orchestra in itself. The player has at his command a greater variety of dynamic effects than has any performer on any single instrument. With his feet he manipulates a keyboard, which produces the lower parts of the harmonic structure. By the couplers he can add octaves above and below the tones his fingers are producing, and by the pipes known as the mixtures the artificial overtones may also be thrown into the mass of tone color.

* See Program V, Part II

The organ is now often used to augment the orchestra. Modern composers employ it to increase the grandiose effect of majesty and strength of the full orchestra.

ILLUSTRATIONS

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|-------|---|------------------------------------|
| 18292 | { Lo, How a Rose E'er Blooming (<i>Praetorius</i>)
Jesu, Joy of Man's Desiring (Cantata No. 147) (<i>Bach</i>) } | Biggs |
| 18229 | | |
| 14321 | When in the Hour of Deepest Need (<i>Bach</i>) | Biggs |
| | Finale—The Passion of Our Lord According to St. Matthew (<i>Bach</i>) | |
| | | Courboin |
| | { Toccata in D Minor (<i>Bach</i>) | Dupré |
| 7421 | { Chorale Prelude—In Thee is Joy (<i>Bach</i>) | Dupré |
| 15751 | Concerto No. 2 in B Flat Major for Organ and Orchestra (<i>Händel</i>) | |
| | | Biggs-Fiedler's <i>Sinfonietta</i> |
| | | Fiedler-Boston "Pops" Orchestra |
| 11887 | Largo—Xerxes (<i>Händel</i>) | |
| 9284 | { Fugue in C Minor (<i>Bach</i>)
Fantasia in C Minor (<i>Bach</i>) } | Dupré |
| 4086 | { Fugue à la Gigue (<i>Bach</i>)
Toccata (<i>Widor</i>) } | Goss-Custard |
| M-100 | Symphony No. 3, in C Minor, Op. -8 (<i>Saint-Saëns</i>) Organ and Orchestra | |
| | | Coppola-Symphony Orchestra |
| 17323 | Pièce Héroïque (<i>Franck</i>) | Courboin |
| 12340 | Chaconne in E Minor (<i>Buxtehude-Chávez</i>) | Chávez-Sym. Orch. of Mexico |

PROGRAM XXIII

EARLY INSTRUMENTAL FORMS

THE *folk song* is the first and simplest musical pattern, and from the folk dances many different forms were evolved during the classical period of music history. As men became proficient on the various instruments and combined these into groups, so the early, simple forms developed into the more intricate and complicated *sonata*, *quartet*, and *symphony*.

With the perfection of these forms came a desire for further individual expression, sometimes manifested through the medium of the orchestra, sometimes in the adaptation of the formal vehicle itself. In the modern school the development of program music has made radical changes, not only in the formal expression, but in instrumentation as well.

The simplest folk form was the *two-part form* in which the first melody was contrasted with another, called the *counter-theme*. Certain changes in this form developed into what we now know as the *binary*, the *ternary*, and the *rondo* forms, which were all within the realms of folk music. (See Program IX, Part I.)

With the birth of opera and the development of individual instrumental virtuosity came an increased interest in the instrumental forms. In the earliest known opera, *Eurydice* (1600), is a short instrumental interlude known as *Symphonia** for three flutes. This is practically only a short connecting phrase between two vocal passages, but it points the way toward the future development.

The Venetian opera composers wrote much purely instrumental music, and in addition to the *overture* (the instrumental prelude) to their operas they elaborated the short *entr'actes* into what were known as *opera symphonies*. These were a collection of dances and simple



After the Painting by Adrien Moreau

A WEDDING IN THE MIDDLE AGES

airs which were played during the intermissions between the acts of the opera. In France, where the interest in the dance was particularly strong, these interludes became known as *ballets*, and sometimes short, humorous stories were acted in pantomime by the dancers. In Germany the great Thirty Years' War made opera an impossible luxury. But the German town pipers now heard for the first time the dances and folk songs of the various nations and proceeded to adapt them to their own needs. The first collection of these old dances was undoubtedly made in Germany, for the *allemande*, a German contribution, is given the place of first importance. These collections of dances were known as *partitas*. When the French later elaborated the form they called their collections *suites*. Among the simple dances to be found in the early *partitas* and *suites* were:

* The term "symphonia" was given to music which was sounded, in contrast to that sung.

Allemande.—(Sometimes known as *Tedesco*), an adaptation of the simplest German dance, which is still popular with the peasants in certain portions of southern Germany and Switzerland. It is of a quiet, contented character and consists of two parts, each of which is repeated. As used by the earliest writers of *partitas*, the *allemande* retains little of its dance character, becoming a piece of moderate rapidity.



Painting by Teniers the Younger

A FLEMISH KERMESSÉ

Courante.—A dance of either French or Italian origin, the name being derived from *courir*, to run. It is of merry, rapid character.

Bourrée.—A cheerful, rapid dance from southern France or Spain following the dactylic metre (two short notes preceded by a long one). It is in two parts, each being repeated.

Gavotte.—A dance very similar to the *bourrée*, but chiefly used for exhibition or theatrical purposes, in the regular two-part form.

The *gavotte* was originally a folk dance which, during the eighteenth century, rivaled the minuet in the favor of the nobility of Europe. It takes its name from the place where it originated. The *Gavots*, with their quaint costumes and wooden shoes, still live in the district known as *Pays de Gap*, *Dauphine*, in Southeastern France. Their favorite dance, known as the *gavotte*, is in four-four measure with the accent on the weak beat. Doubtless it was because of this peculiarity that the *gavotte* became so popular with the French Court. Naturally the court *gavotte* was more polished and dainty than was its folk dance ancestor. It retained its form of dance, trio, and dance, but its measures were played more tenderly and daintily by the Court mu-

sicians. Bach used the gavotte frequently in his suites, but it is rarely found in the literature of Haydn or Mozart, who preferred the minuet.



ANDRÉ ERNEST MODESTE GRÉTRY

Sarabande.—A Spanish dance of Moorish origin, adapted by the Italians, who changed its original merry measures into a stately, solemn ceremonial dance.

Gigue.—This dance takes its name from the musical instrument which originally played it, the geige (German), giga (Italian) or gigue (French), and was an early folk instrument of the fiddle type. Generally in use throughout Europe, the gigue was most popular in England, where it developed into the *jig*. The gigue consisted of two strains or sections, each of which was repeated. Usually the second part was built from an inversion of the first. The gigue existed in several forms. As danced in the Canary Islands it was known as *the canaries*;

and in Italy as *giga*.

The *loure* was a French species of gigue but in slower time. It was named from the instrument used to accompany it, a type of primitive bagpipe.

The *tambourin* was another dance taking its name from the musical instrument used to accompany it, the old tambour of Provence. (See Program XVII, Part III.)

Minuet.—A French dance which has always been a court favorite with all nations. Although popular with the folk, it is essentially the dance of the nobility. The name is derived from the Latin *minutus* (small) and referred to the dainty steps taken by the dancers. The second part was termed *trio*, because it was played by three instruments while the minuet itself was played by but two. It is the one dance form which was retained in the symphony when that form supplanted the suite.

Hornpipe.—A typical sailor's dance is the hornpipe, which takes its name from the instrument used to accompany it. This pipe had a horn rim at the end. The dance was a favorite of the English sailors. Händel frequently used it. (See page 496.)

Passepied.—Originally a sailor's dance, the *passepied* was introduced into the ballet at the time of Louis XIV. In its character this dance was similar to a fast minuet. By the contrapuntal composers the *passepied* was frequently used as the basis for the *theme and variations*.

Two dances which were most popular with the contrapuntalists were the *passacaglia* and the *chaconne*.* The first was of Italian or Spanish origin, the name meaning street musicians or *passing music*. The *chaconne* was slower and more stately than the *passacaglia*. It was always in the major, while the *passacaglia* was usually in the minor. In the *chaconne* the theme was always in the bass; the melody of the *passacaglia* might be in any part.

Other dance forms adapted by the classic composers were:

Pavane.—One of the most spectacular of the court dances which was more a ceremonial or procession than a dance. It originated in the city of Padua in very early mediæval days and takes its name from that place, although some authorities claim that it is derived from the Latin word *pavo* meaning peacock, the dance imitating the stately movements of this vain bird. The pavane was popular with composers of the sixteenth century but was supplanted by the sarabande.

Passamezzo.—A dance, of Italian origin having a curious half-step and somewhat resembling a graceful, gliding walk. This dance was usually accompanied by the singing of a love song. In England the *passamezzo* was called the *Passy Pavane*, although it was much more gay and rapid than was the ceremonious dance of the peacock.

Polonaise.—This was a very old and stately processional of the Polish nobility which has been used ever since the sixteenth century. Although usually associated with Chopin and Liszt, Bach and other writers of earlier days also used it.

Galliard.—This dance, which is said to have originated among the peasants of the Roman campagna, where it is still known as the *Romanesca*, became very popular with the young people of the Courts of Italy, France, Spain and England during the sixteenth and early seventeenth centuries. The galliard was in three-four time and was the precursor of the minuet, which later became more dignified. On account of its lively, merry character the galliard was always danced immediately after the pavane at court functions.

Rigaudon, from Provence, was an old dance of a merry, happy character. Some say it took its name from the English word, *rig*, meaning lively, gay.

Siciliana (Sicilienne).—This was an old Italian dance form of pastoral character, and of slow movement. It was often used in the operas as an entr'acte, and in the sonatas of the eighteenth century.

Musette.—This dance was the court form of a shepherd dance originally played on the bagpipes, or *musettes* (hence its name). The accompaniment imitated the dronelike character of the pipes.

* There are many differences of opinion regarding the form of the *passacaglia* and *chaconne*.

Rondo was a very popular single form and was an outgrowth of the same form in verse. It existed in several patterns. (See Program IX, Part I.)

ILLUSTRATIONS

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|--------------|--|---|
| 1943 | Pavane; Gigue (Byrd) | Stokowski-Philadelphia Orchestra |
| 7873 | { Pavane; Galliard (Byrd)
Chaconne (Purcell) } | American Society of the Ancient Instruments |
| 14384 | { French Suite in E Major, No. 6 (Bach)
Allemande—Courante—Sarabande—Gavotte—Polonaise—
Menuet, Bourrée, Gigue } | Landowska |
| 14384 | Suite in E Major, No. 6 (French) (Bach) | Landowska |
| 1664 | Suite (Purcell) | American Society of the Ancient Instruments |
| 8550 | { Bourrée }
{ Hornpipe } | Water Music (Händel) Stokowski-Philadelphia Orchestra |
| 1663 | Air Tendre et Courante (Tender Air and Courante) (Lully) | American Society of the Ancient Instruments |
| 20169 | Amaryllis—Old French Rondo | Victor Concert Orchestra |
| 1199 | { Le Coucou—Rondo (Daquin); Tambourin (Rameau) Harpsichord
Minuet—Giovanni (Mozart) } | Landowska |
| 20563 | Musette—Armide (Gluck) | Victor Concert Orchestra |
| 20451 | Gavotte (Händel) and Giga (Corelli) | Victor Orchestra |
| 6621 | Sarabande (Bach) | Rachmaninoff |
| 14580, 14581 | Passacaglia (Bach) | Stokowski-Philadelphia Orchestra |
| 6914, 6915 | Suite No. 2, B Minor (Bach) | Stock-Chicago Symphony Orchestra |

PROGRAM XXIV

THE INSTRUMENTAL FORMS AT THE TIME OF BACH

AT THE time of Bach (1685–1750) the orchestra consisted of an almost evenly balanced proportion of reed and stringed instruments. These were still treated in the old method of antiphonal writing.

The most popular solo instruments at this time were the violin, clavichord, harpsichord, and organ.

The principal instrumental forms of Bach's time were:

Prelude—This term was applied to the short introduction which was played before a fugue. In its earliest form for clavichord it followed the simple binary form, and was used as a student's exercise in chords arranged in various rhythmic figures. (This later became the *etude* or *study*.) In the *organ prelude*, Bach frequently built upon well-known chorales as a foundation and expanded the form of prelude somewhat more freely. The Italians applied the term *toccata* to an introduction to a fugue or motet which the player improvised. The term was used freely and interchangeably with *prelude*. Both forms

could follow the simple binary or simple ternary form, or the larger forms of *fugue* and *fantasia*.

Fugue — The most highly developed form of counterpoint, which is the art of combining individual melodies in part writing. The word *fugue* is derived from the Latin *fuga* (flight), and refers to the successive entrances of the different voices at various intervals of time, in the development of one theme by cumulative interest.

Fugue was derived from the early contrapuntal form known as *canon*, in which two or more voices follow one another at set intervals, each voice repeating note for note what the first voice has sung, while each preceding voice goes on with its own melody. The unalterable rules for this form of composition placed many absurd restrictions on the composer. All canonic writing was termed *fugue* until the eighteenth century, when the definite form of fugue was laid down by the set rules of Johann Fux (1660–1741), in *Gradus ad Parnassum*. It has been said that “Bach created a living form from the skeleton supplied by Fux.” It is certain that with Bach and Händel the fugue became a work full of real musical interest which was unknown in the stilted compositions of their predecessors.

As the form stands today, it is capable of considerable freedom of treatment. In general a fugue consists of three parts: the *exposition*, the middle or *modulatory* section, and the *restatement*. Take, for example, a fugue for four voices. The exposition introduces the thematic material as follows: the main theme, known as the *subject*, is announced by the first voice in the tonic key. The response, or *answer*, is then given by the second voice in the dominant (a fifth above or a fourth below). While the answer is being given by the second voice the first continues a melody in counterpoint. When this melody is in double counterpoint (so written that it may be played either above the subject or below with satisfactory results) it is known as the countersubject. When a countersubject of this kind is employed it usually appears whenever the subject is heard, though this is not an invariable rule. The third voice now enters, presenting the subject in the tonic, an octave



THE TOWN PIPERS AT THE PERIOD OF BACH

above or below, while the other voices continue in counterpart. The answer is now given by the fourth voice in the dominant. After the theme, as subject and answer, has appeared once in each voice, the exposition may end.

The middle section is for contrast, and is called the *modulatory* section. It consists of the *restatements* of the themes, as subject and answer, or as answer and subject, treated in related keys, and in a new order of voices. These repetitions alternate with musical digressions known as *episodes*, which furnish variety and new musical interest, and serve to modulate into another key. The episodes are usually founded upon the material of the subject, or counter-subject, and call for great originality of treatment.

This is followed by the *restatement* or return to the original key. This is sometimes called the *stretto* though that name is misleading as in the majority of fugues more than one stretto is found. The stretto is a most interesting device for quickening interest in the fugue. The name means to draw together. In the stretto each voice enters with the answer before the preceding voice has finished with the subject. The stretto usually furnishes the climax in a fugue, and also marks the return to the original key. Another interesting device frequently employed is the *pedal point*, a sustained bass note over which the melody proceeds. Often a pedal point on the dominant immediately precedes the stretto.

The fugue ends with a *coda*, which frequently takes the form of a pedal point, but this time on the tonic instead of the dominant leading to a full cadence. This *cadence*, or stopping-place, is the only one heard in a fugue. In a fugue the flow of music is continuous. There is no cadential break such as often occurs between the first and second subjects of a sonata.*

Theme and Variations—Original variations on a given theme, a popular form for organ or harpsichord. The *passacaglia*, *chaconne*, and *siciliano* were usually employed as the melodic basis of this form.

Fantasia—Free development of one or more themes; usually follows a prelude and precedes the fugue in Bach's largest organ forms.

Overture—The introduction to the opera took two forms in the seventeenth century—that of France, known as the *Lully Overture*, and that of Italy, called the *Scarlatti Overture*.

The *Lully Overture* consisted of three movements: a slow introduction, followed by a rapid fugal passage, with slow coda ending.

* Although this outline of a fugue is substantially correct, it by no means follows that all fugues follow this outline. There are many modifications of the form, and many varieties of fugue (such as double fugue) of which space does not permit detailed analysis.

The *Scarlatti Overture* consisted of a rapid first part, followed by a contrasting slow movement, with a rapid ending.

These two forms combined in the early seventeenth century in the: *Sonata*—The sonata was generally written for solo instruments and was a composition usually having three movements.

First: Followed the form of the *Lully Overture*, its general character being rapid.

Second: *Song form* or *theme and variations*—slow in character.

Third: *Rondo* or *Jig*—rapid in character.



THE WATER MUSIC (HÄNDEL AND GEORGE I)

Thus there were three movements—fast, slow, fast—following the pattern of the *Scarlatti Overture*, while the first movement followed definitely the *Lully Overture*.

Suite—The French prefaced the *partita* with an *overture* (*Lully form*) and called the collection a *suite*. This form became very popular throughout the European courts. Sometimes it was played between the acts of the opera, like the earlier *Venetian opera symphonies*; sometimes it was given as a purely instrumental concert number. It was in this form that Bach wrote his greatest orchestral music.

Serenade—A collection of short compositions in the simple song form instead of the dance forms of the *partita*. These were collected

by the paid serenaders of the early seventeenth century. The form later developed in a similar manner to that of the *suite*. It is often prefaced with an *overture* and sometimes popular dances, particularly the *minuet*, are introduced.

The *Concerto Grosso* was an outgrowth of the old *Venetian opera symphony*. As men became more proficient on individual instruments the orchestras were divided between the virtuosos and the accompanists. The old *antiphonal* choirs were thus retained, but the more difficult passages were allotted to the *virtuoso* group. In form the *concerto grosso* generally followed the *sonata*, although frequently dances from the *suites* and airs similar to those employed in the *serenades* were also introduced. The *concerto grosso* is the direct ancestor of the present symphony.

Symphony—The term symphony was occasionally employed in Bach's time to designate a composition which was sounded, or played, in contrast to music which was sung, and which was termed *cantata*. The name symphony was derived from the Greek, *σύν-φωνή* (syn—together, and phone—sound), and refers to a number of instruments sounded together. The word *sonata* comes from the Latin *sonare*, to sound or play on.

ILLUSTRATIONS

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|------------|--|---|
| 7424 | Overture—Alceste (Lully) | Stokowski-Philadelphia Orchestra |
| 8286 | Adagio (Marcello) | American Society of the Ancient Instruments |
| 13484 | Sonata in C Minor (Vivaldi) | Ars Rediviva |
| 17632 | Toccata (Frescobaldi) | Kindler-National Symphony Orchestra |
| 1193 | Air and Variations from Suite V—The Harmonious Blacksmith (Händel) | Landowska |
| M-808 | Concerti Grossi, Op. 6, Nos. 1 and 5 (Händel) | Diener-Collegium Musicum |
| 15751 | Organ Concerto No. 2, in B Flat Major (Händel) | Biggs-Fiedler's Sinfonietta |
| 7316 | Pastoral Symphony—Messiah (Händel) | Stokowski-Philadelphia Orch. |
| 1716 | Fireworks Music Suite (Händel) | American Society of the Ancient Inst. |
| 8550, 8551 | Water Music (Händel) | Stokowski-Philadelphia Orchestra |
| M-600 | Concerto Grosso in G Minor (Corelli) | Walter-London Sym. Orch. |
| 9124 | { Prelude and Fugue in C Minor (Bach) }
{ Prelude and Fugue in C Major (Bach) } | Samuel |
| M-709 | Musical Offering on a Theme of Frederick the Great (Bach) | Pessl-Instrumental Ensemble |
| 7142 | Pastoral Symphony—Christmas Oratorio (Bach) | Stokowski-Philadelphia Orchestra |
| 7316 | Prelude in B Minor (Bach) | Stokowski-Philadelphia Orchestra |
| 8697 | Toccata and Fugue in D Minor (Bach) | Stokowski-Philadelphia Orchestra |

- 7732, 7733 Concerto in D Minor for Two Violins (*Bach*) *Menuhin-Enesco*
 11781, 11782 Concerto—Brandenburg No. 1, in F Major (*Bach*)
Cortot-École Normale Chamber Orchestra
 11930, 11931 Concerto—Brandenburg No. 2, in F Major (*Bach*)
Cortot-École Normale Chamber Orchestra
 4225, 4226 Concerto—Brandenburg No. 3, in G Major (*Bach*)
Cortot-École Normale Chamber Orchestra
 7915, 7916 Concerto—Brandenburg No. 4, in G Major (*Bach*)
Bouillon-Cortet-Morseau-École Normale Chamber Orchestra
 7863, 7864 Concerto—Brandenburg No. 5, in D Major (*Bach*)
Cortot-Thibaud-Cortet-École Normale Chamber Orchestra
 11264, 11265 Concerto—Brandenburg No. 6, in B Flat Major (*Bach*)
Cortot-École Normale Chamber Orchestra
 6914, 6915 Suite No. 2, in B Minor (*Bach*) *Stock-Chicago Sym. Orch.*
 M-214 Suite No. 3, in D Major (*Bach*) *Boult-BBC Symphony Orchestra*
 M-807 Sonata in C Minor for Viola and Harpsichord (*W. F. Bach*)
Wm. Primrose, Yella Pessl
 7483, 7484 Sinfonia No. 3, in B Flat Major (*J. C. Bach*)
Mengelberg-Philharmonic Symphony Orchestra of New York
 12094, 12095 Symphony No. 3, in C Major (*C. P. E. Bach*)
Black-NBC Symphony Orchestra

PROGRAM XXV

THE SONATA FORM OF HAYDN

THE first great composer to leave a definite mark on the development of the orchestra was Franz Josef Haydn (1732–1809), who divided the orchestra into the four choirs still used today, grouping his instruments according to families. He increased the number of strings and retained in the wind choirs those instruments whose voices were the most strikingly characteristic of their class. Through the influence of his pupil, Mozart (1756–1791), who introduced to him the beautiful tone color of the clarinets, Haydn began an appreciative use of the single-reed instruments. But his greatest contribution to modern instrumental music was the evolving, from the old *Lully Overture* form, the pattern known as *sonata form*, which has been the basis of the greatest instrumental compositions since Haydn's time. This form he used in place of the *Lully* overture as the first movement of all sonatas. It is larger and more elaborate and gives a greater opportunity, not only for the composer to show his technical skill, but also his knowledge of instrumentation.

The old movement, known as the *Introduction*, was generally retained. In place of the customary fugue, Haydn introduced an *Allegro*, which was thus divided:

Statement of Subjects:

First Subject—of bright, gay character, in the original key.

Second Subject—more subdued and contemplative in character, in related key. (If the first subject is announced by the strings, the second subject is usually given by the wood winds or vice-versa.)

Repetition of Subjects:

Free Fantasia or working out of the subjects, giving the composer an opportunity to show his skill in combining instruments and themes.

Recapitulation of Subjects: Return of original subjects as first heard, only both are now given in the original key.

Coda or short summing up of subject-matter.

This *Sonata Form* is the pattern for all first movements of sonatas, duets, trios, quartets, etc., for symphonies, concertos, and for some overtures. When used as the plan for overtures the repetition of the subjects is omitted.

Haydn's *Sonata* or *Symphony* was composed of four movements, in place of the old form, which had but three. It was thus arranged:

First Movement: *Sonata form*.

Second Movement: *Song; Theme and Variations*, or *Sonata form*.

Third Movement: *Minuet, Trio, Minuet*.

Fourth Movement: *Rondo; Theme and Variations*, or *Sonata form*.

The term *Sonata* is used for the single instrument or for piano combined with one of the strings or wood winds. All these compositions like the *quartet* follow after Haydn's pattern of *sonata form*. Often but three movements are found; if a fourth is used it is a minuet or scherzo placed between the second and last movements. The first movement always follows the sonata pattern; the second is either in sonata form, song form, or theme and variations; and the finale is either in sonata form, theme and variations, or rondo form.

ILLUSTRATIONS*

M-55 Symphony No. 6 in G Major (Surprise) (*Haydn*)

Koussevitzky-Boston Symphony Orchestra

M-454 Symphony No. 13, in G Major (*Haydn*) *Toscanini-NBC Sym. Orch.*

M-631 Symphony No. 40, in G Minor (*Mozart*) *Toscanini-NBC Sym. Orch.*

M-507 Symphony No. 1, in C Major, Op. 21 (*Beethoven*)

Toscanini-NBC Sym. Orch.

M-336 Symphony No. 8, in F Major, Op. 93 (*Beethoven*)

Koussevitzky-Boston Symphony Orchestra

* For other symphonies by Haydn, Mozart and Beethoven see Programs XII, XIII and XIV Part II.

PROGRAM XXVI

THE DEVELOPMENT OF CHAMBER MUSIC

DURING the seventeenth century each nobleman retained in his court a group of players for the entertainment of his guests. These musicians frequently played for the dances, and it was largely through their efforts that many of the suites were arranged.

As the solo instruments improved, the rise of virtuosity inspired many of these musicians to greater efforts and a noticeable change took place in the personnel of these

small orchestras. It soon became evident that three or four virtuoso artists could produce a better ensemble than a larger group of inferior players. The result was an increased interest in the smaller combinations, which were known as chamber orchestras (from the Italian *musica di camera*, or music room). The increasing popularity of this form also reacted on the individual player and encouraged him to greater efficiency.



THE JOACHIM QUARTET



SEVENTEENTH CENTURY CHAMBER MUSIC

At the time of Haydn these chamber combinations were very popular. Haydn for his group at the court of Esterhazy chose four players, two violins, one viola and one 'cello. The compositions written for these instruments were, of course, based upon the sonata pattern of Haydn and

followed the form of the symphony in that they had four movements:

Allegro (sonata form); *Adagio* or *Andante* (song, theme and variations or sonata form); *Minuet* (dance, trio, dance); *Finale* (rondo, theme and variations, or sonata form).

Many of the greatest works of musical literature have been composed for the string quartet, all great composers from Haydn to Schönberg having written in this form.

Much beautiful chamber music has been written for other groupings of instruments. Combinations for three instruments, generally the violin, 'cello, and piano, are called *trios*. When five instruments are used, the piano is usually combined with the string quartet or with four wood-wind instruments to form a *quintet*. Two additional stringed instruments or two wood winds with strings make up the *sextet*. The *septet* is for seven instruments, and the *octet* for eight.

ILLUSTRATIONS

- 6634 Theme and Variations (Andante)—Quartet in C Major, Op. 76, No. 3
(Emperor) (*Haydn*) *Elman String Quartet*
- M-689 Quartets, Op. 3, Nos. 50, 64, 74 (*Haydn*) *Pro Arte Quartet*
- M-375 Quartet No. 16 in E Flat Major, K. 428 (*Mozart*) *Pro Arte Quartet*
- M-350 Quintet in D Major, K593 (*Mozart*) *Hobday-Pro Arte Quartet*
- M-838 Sinfonia Concertante in E Flat Major, K. 364 (*Mozart*)
Spalding-Primrose-New Friends of Music Orchestra cond. by Stiedry
- M-622 Quartet No. 2, in G Major, Op. 18 (*Beethoven*) *Coolidge String Quartet*
- DM-919 Quartet No. 8, in E Minor, Op. 59, No. 2 (Rasoumovsky) (*Beethoven*)
The Coolidge Quartet
- M-287 Quartet in F, No. 16, Opus 135 (*Beethoven*) *Busch Quartet*
- M-571 Septet in E Flat Major, Op. 20 (*Beethoven*) *BBC Instrumental Septet*
- M-468 Quartet No. 6, in D Minor (Death and the Maiden) (*Schubert*)
Busch Quartet
- M-641 Quartet No. 9, in G Minor (Post.) (*Schubert*) *The Coolidge Quartet*
- M-607 Quintet in F Minor, Op. 34 (*Brahms*) *Serkin-Busch Quartet*
- M-388 Trio in A Minor for Violin, 'Cello and Piano, Opus 50 (*Tchaikovsky*)
Hepzibah, Yehudi Menuhin and Eisenberg
- 4271 Italian Serenade in G Major (*Hugo Wolf*) *Budapest String Quartet*
- M-186 Quartet in G Minor, Opus 10 (*Debussy*) *Pro Arte Quartet*
- M-400 Quartet in F (*Ravel*) *Pro Arte Quartet*
- 14389-14392 Quartet in D Minor Op. 56 (*Sibelius*) *Budapest String Quartet*
- M-320 Quartet No. 2, in A Minor (*Bartók*) *Budapest String Quartet*

PROGRAM XXVII

BEETHOVEN'S USE OF INSTRUMENTS*

MOZART and Beethoven both followed the ideas of Haydn, but carried this work much further than "Papa Haydn" had ever dreamed. As

* See Program XIV, Part II.



BEETHOVEN



W. F. Mahler

BEETHOVEN IN HIS THIRTY-EIGHTH
YEAR



Schloesser

BEETHOVEN IN HIS STUDY



J. Schmid

BEETHOVEN LISTENING TO THE SONG
OF THE WOODS

one writer has said, "Beethoven built a palace where Mozart had started a charming garden house on the plans of Haydn." Mozart had the opportunity by his frequent travels through Europe to come into contact with the greatest orchestras of the world, and he assimilated much from these associations. One notices the spontaneous use of the instruments in his operas as well as his symphonies. His music reflects the spirit of the court, while Haydn's is that of the common people. Mozart introduced the clarinet into the symphony orchestra, although it had been previously used in the operas of the French composers.

Beethoven not only brought the form of the symphony to its state of perfection, but he also brought the spirit of romanticism into music. Where Haydn and Mozart had written their works chiefly as entertainment, Beethoven introduced great and noble thoughts and aspirations into his music. His symphonies glow with a vigor and dramatic intensity not found in the pleasing genial melodies of his predecessors. It is therefore natural that in his use of the orchestra Beethoven should have made many innovations. In fact, his contemporaries declared his use of the instruments to be abuses, and vowed that the great composer was ready for the madhouse.

Beethoven was the first to realize the importance of the tympani or kettledrums, and he gave them a melodic part in many of his later compositions. His individual work for the double basses is best shown in the scherzo of the *Fifth Symphony* and the transitional passage between the third movement and the finale of the *Ninth Symphony*. His unique use of the wood winds should be noted in the *Pastoral Symphony*.

In treating the instruments of the orchestra, Beethoven brought out their capabilities to the utmost. Many instruments which had been unimportant before his time now assumed a position of prominence.

In the development of the string quartet the works of Mozart and Beethoven carry on Haydn's original plan in much the same manner that is observed in their symphonies. Beethoven's use of the pianoforte is far in advance of Haydn's because of the changes which were taking place in the development of that instrument. Many of Beethoven's later chamber music compositions and works for the piano are thought out and constructed as though they were composed for orchestra.

ILLUSTRATIONS

(For illustrations of the overtures, concertos and symphonies by Beethoven see Program XIV, Part II.)

PROGRAM XXVIII

THE INFLUENCE OF THE ROMANTIC SCHOOL*

WITH the advent of Romanticism, a great change took place in orchestral music both in regard to formal construction and in instrumentation. The principal thought of the romantic composers was the expression of individuality by means of virtuosity, nationality and program music; therefore, it is but to be expected that the use of the orchestra during this period is of great importance. The romantic composers of Germany were less spectacular in their methods of treatment than those of the French school, where the virtuosity of both Berlioz and Liszt makes itself apparent in their marvelous instrumentation. The German school, however, originated two forms, which, although founded on the classical model of the sonata, make possible the expression of program music as well. These forms are the concert overture and the symphonic poem.

Concert overture was the term applied by Mendelssohn to an overture written in sonata form, which had a definite title and told a definite story. It was not written as the introduction for any dramatic work, but, as its name implies, was purely a concert composition. Many works of Beethoven and others, which were originally written for dramatic or operatic performances, are now regarded as concert overtures. The drama or opera may have been forgotten while the overture is still popular on concert programs. Among such works would be classed Beethoven's three *Leonore Overtures*, *Egmont*, *Coriolanus*; Schubert's *Rosamunde*; Schumann's *Manfred*, and many others.

The symphonic poem was the name given by Franz Liszt to a composition for symphony orchestra which was programmatic, in that it always had a title and generally was prefaced by a definite story or idea. This form was much longer than the concert overture and different tempi were used. Two main contrasting subjects were generally employed, but these were of such plasticity that their entire character was frequently altered by the change from one tempo to another.

In the use of the orchestra Schubert employed many beautiful combinations of tone, but nothing which is today regarded as startling. von Weber made excellent use of natural tone qualities, especially of the wood winds, while the effect of the French horns in his overture to *Der Freischütz*, and the use of the echo horn in *Oberon* is most beautiful. Technically, Mendelssohn understood the orchestra thoroughly and his instrumentation is always exquisite. His most unique

* For an understanding of the meaning of Romanticism, see Programs XVI to XX, Part II.

uses will be noticeable in the music for *A Midsummer-Night's Dream*.

Schumann had practically no knowledge of the technical side of the orchestra. It is said that when his first symphony was given, the composer, not realizing that trumpets were transposing instruments, had written for his entire orchestra in the same key. Schumann owed much to the friendship and help of Mendelssohn in arranging his orchestral works.

The dazzling strength of Liszt is apparent in many of his beautiful but unusual orchestrations, which no doubt were influenced by Berlioz and Wagner. He was partial to the bass clarinet, an instrument new in his day. It doubtless recalled to him the taragato of the Hungarian gypsies. Just as his piano compositions require stupendous technic, so, too, do his orchestral works.

Chopin, on the other hand, thought through the medium of the piano, and in his piano concertos, the only orchestral works he left, his instrumentation is mediocre and commonplace.

The greatest genius of orchestration in the romantic school was Hector Berlioz (1803-1869), who has left "A Treatise on Instrumentation," which has long been regarded as the best authority on the possibilities of the modern orchestra. Strangely enough, Berlioz himself could not play any instrument, save the guitar, and yet no man in the history of music ever used the orchestra with more daring brilliancy than did he. Berlioz may be said to have established modern orchestration; for new treatment, new effects, new combinations of tone, new insight into the characteristics of individual instruments are all distinctive features in his use of the orchestra. If he be "the uncompromising champion of program music," as Schumann once said, he is the virtuoso orchestra composer of the nineteenth century as well.

ILLUSTRATIONS

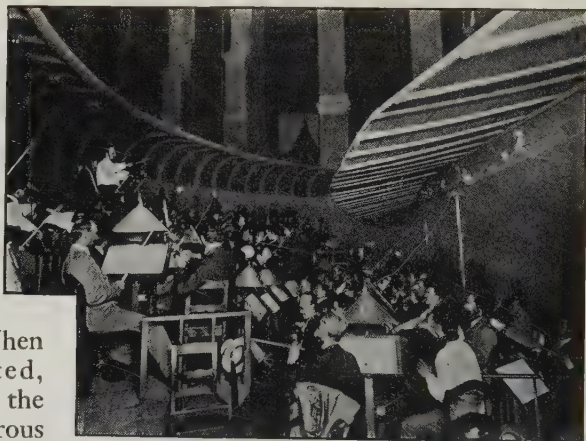
- | | | |
|-------|--|--|
| M-170 | Symphony No. 5, in B Flat Major (Schubert) | Blech-Berlin State Opera Orchestra |
| M-602 | Symphony No. 9, in C Major (Schubert) | Walter-London Sym. Orch. |
| M-319 | Symphony No. 8, in B Minor (Unfinished) (Schubert) | Koussevitzky-Boston Symphony Orchestra |
| 12135 | Overture—Carnaval Romain (Berlioz) | Fiedler-Boston "Pops" Orchestra |
| 11886 | Overture—Fingal's Cave (Hebrides) (Mendelssohn) | Boult-BBC Sym. Orch. |
| 11791 | Overture—Ruy Blas, Op. 95 (Mendelssohn) | Boult-BBC Symphony Orch. |
| 11919 | } Overture—A Midsummer-Night's Dream (Mendelssohn) | Boult-BBC Symphony Orchestra |
| 11920 | | |
| 4312 | Nocturne—A Midsummer-Night's Dream | Boult-BBC Symphony Orch. |
| 7080 | Scherzo—A Midsummer-Night's Dream | Hertz-San Francisco Sym. Orch. |

- * See Program XXII, Part II, also Programs XVI, XVII and XVIII, Part IV.

seen; thus the music surrounds the action on the stage, but never becomes more important than the actual drama.

While Wagner did not radically depart from the old, established rules of orchestration, his grouping and treatment of the instruments was entirely new. His most radical changes were with the brasses. The modern inventions of valves and pistons made possible the use of valve trumpets and horns and the discarding of the ancient ophicleide for the tuba.

When Wagner's music sounds too brassy it is because it is badly played. When properly interpreted, Wagner's use of the brass choir is sonorous and always dignified. No one ever so well



THE HIDDEN ORCHESTRA OF THE WAGNER THEATRE AT BAYREUTH—SIEGFRIED WAGNER IS CONDUCTING

understood the methods or the use of the percussion instruments. In a word, Richard Wagner is one of the greatest masters of sound orchestration. He brought the modern orchestra to its state of perfection.

ILLUSTRATIONS

See Program XXII, Part I and Programs XVI, XVII, XVIII, Part IV.

PROGRAM XXX

ABSOLUTE MUSIC IN THE LATE NINETEENTH CENTURY

ALL of the modern masters of instrumental music have used the orchestra in a much broader and more individual manner since the advent of the Wagner music drama. It was but natural that with the tremendous possibilities of instrumental expression made known to the world by both Wagner and Liszt there should have come an increased interest in the individual use of the orchestral voices, especially as they were used in program music. This free and broader instrumental expression is to be noticed in the works of the modern masters of absolute music also. In this field of musical expression there stand forth as ad-

herents of the classic models two mighty composers—Johannes Brahms (1833–1897), of Germany, and César Franck (1822–1890), a Belgian, who is identified with the French school.

Brahms was the strongest disciple of absolute music of the late nineteenth century. He believed that the essence of musical invention was more important than its method of expression, and his works give nothing new as to form, or extravagant and unusual types of instrumentation, yet he is regarded as the greatest musician of his period, and his strength and knowledge of the true beauty of all the instruments is felt in every measure of his music.

Brahms has rightly been ranked as one of the greatest masters of pure melodic line.

He has been called "the Browning of music." And his mastery over rhythm is one of his outstanding characteristics.

Each one of Brahms's four symphonies is great in its own way. Each one has a message of individual appeal. His music may not excite or exhilarate, but it surely lifts one high above every-day trivialities. As Huneker said, "His topmost peaks are tremendously remote, and glitter and gleam in an atmosphere almost too thin for a dweller on the plains."

Although Brahms was a true classicist in his formal use of the symphonic models, and always used the orchestra in a most beautiful way, he had his own delicate feelings for instrumental color. No one ever contrasted the wood winds and strings in a more exquisite manner; few composers ever gave to the bassoons and French horns such exquisite melodies. Brahms made use of some lovely solo passages for the individual wood-wind voices. His coloring is more subdued than that of some of his contemporaries, but it is always of rare beauty.

Two other great symphonic masters in Germany during the late nineteenth century were Anton Bruckner (1824–1896) and Gustav Mahler (1860–1911). Both composers were avowedly disciples of Wagner in their use of the orchestra. They each left nine symphonies. Those of Bruckner are excessively long and although in many places there are moments of rare beauty, with impressive orchestral scoring, there are passages which seem totally uninspired and frequently dull. Bruckner excelled in the writing of scherzos.

Gustav Mahler distinguished himself as a conductor as well as a composer. He possessed an astonishing genius also for free expression; many critics claim that his works will one day take a place among the most important contributions to absolute music. He possessed not only "a heroic sublimity but a rare sense of humor also." In many of his symphonies Mahler uses solo voices and choruses.

In the French school of absolute music the most important com-

poser was César Franck (1822-1890), who is regarded as one of the outstanding figures of post-romantic music. His message was always individual, and filled with a mystic ideality that makes an immediate appeal. A striking feature of Franck's music is its individual harmonic plan, which was carried forward in chromatic effects and modulations far in advance of any composer of his day. Although he used the symphonic poem as a vehicle of expression, the great mass of Franck's compositions belong to the class of absolute music in the strict forms of the sonata and symphony. Franck's music is always distinguished for its deep spirituality. He was progressive in his ideas, yet he never faltered in developing his artistic ideals and his music was always kept within the bounds of reason. It has been said that he never wrote a bar of music which was unworthy. Although he died before his fame was established, Franck left a devoted band of followers. Chief among them were: Vincent d'Indy (1851-1931), Ernest Chausson (1855-1899), Alexis Chabrier (1841-1894) and Paul Dukas (1865-1935). These men have all written program music, as well as music in the absolute formal type of expression. Other composers of the modern German school who wrote both program and absolute music are listed in Program XXXI, Part II.

ILLUSTRATIONS

Brahms:

M-677 Concerto No. 1 in D Minor, Op. 15 *Schnabel-Szell-London Philh. Orch.*

M-740 Concerto No. 2 in B Flat Major, Op. 83
Horowitz-Toscanini-NBC Symphony Orchestra

M-402 Concerto in D Major for Violin, Op. 77 *Kreisler-London Philh. Orch.*

M-815 Double Concerto in A Minor for Violin and 'Cello, Op. 102

Heifetz-Feuermann-Philadelphia Orchestra cond. by Ormandy

12190 Overture—Academic Festival, Op. 80 *Vienna Philharmonic Orchestra*

15386, 15387 Overture—Tragic, Op. 81 *Toscanini-BBC Symphony Orchestra*

M-355 Variations on a Theme by Haydn, Op. 56a

Toscanini-Philharmonic Symphony Orch. of N. Y.

M-470 Symphony No. 1, in C Minor, Op. 68 *Walter-Vienna Philh. Orch.*

M-694 Symphony No. 2, in D Major, Op. 73 *Ormandy-Philadelphia Orchestra*

M-341 Symphony No. 3, in F Major, Op. 90 *Walter-Vienna Philh. Orch.*

M-242 Symphony No. 4, in E Minor, Op. 98 *Walter-BBC Sym. Orchestra*

Bruckner:

M-331 Symphony No. 4, in E Flat Major (Romantic)

Böhm-Saxonian State Orchestra

M-276 Symphony No. 7, in E Major *Ormandy-Minneapolis Sym. Orch.*

Mahler:

M-256 Symphony No. 2, in C Minor (Resurrection)

Ormandy-Minneapolis Symphony Orchestra

Franck:

M-300 Symphony in D Minor

Stokowski-Philadelphia Orchestra

8357, 8358 Variations Symphoniques

Cortot and London Philharmonic Orch.

M-449 Sonata in A Major for Violin and Piano

*Heifetz-Rubinstein**Chausson:*

*—Symphony in B Flat Major, Op. 20

Stock-Chicago Symphony Orchestra

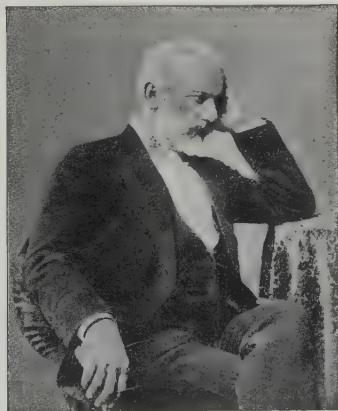
PROGRAM XXXI

THE NATIONALISTIC COMPOSERS OF THE
POST-ROMANTIC SCHOOL

Just as the composers of the romantic school developed nationality and program music, through individuality and virtuosity, so these ideas have been carried forward by their successors. This is particularly noticeable in the orchestral composers, who not only strove to reflect in their works the nationalism of their own land, but frequently brought forward the striking musical characteristics of another country than their own.

National feeling has been strongly developed in the older schools of Italy, France, Germany and England, although the greatest influence on modern orchestral composition has come from the national schools of Russia, Bohemia and Scandinavia. All of the composers from these lands use the orchestra in a striking and individual manner, but those of the Russian group have left more brilliant examples of instrumental uses than any of the modern masters. Their chief characteristic seems to be a defiance of all traditional classic methods.

The first great modern Russian composer to win international recognition was Peter Ilich Tchaikovsky (1840-1893), who used the orchestra in a most dazzling and brilliant manner. The principal characteristic of Tchaikovsky's type of composition is to be noted in its excessive sadness or excessive gaiety. Therefore, his use of the orchestra either brings forward the darkest or the most startling of the tone colors on the orchestral palette. Many of his works make use of folk airs. Tchaikovsky brought forward unknown possibilities in the melodic voice of the bassoons. He rarely used the humorous quality of these instruments. He was partial to



PETER ILICH TCHAIKOVSKY

*—Record in Preparation.

both the flute and clarinet. His orchestral web was woven by a brilliant use of an immense orchestra.

All of the Russian group known as the Neo Five used the orchestra in an unusual manner, the most striking being that employed by Musorgsky, Borodin and Rimsky-Korsakov. No composer since Berlioz has made use of such interesting orchestral innovations as has Rimsky-Korsakov (1844-1919), and certainly no one has left a greater influence on his followers. His use of the orchestra is brilliant, often startling, but never bizarre. Rimsky-Korsakov is acknowledged the greatest master of instrumentation of the Russian school. All the later composers of modern Russia have reflected his influence.

From the beginning of the Russian school, all the composers have used much of the folk music of their native land, as well as the Oriental themes so often heard in eastern Russia.*

The founder of the Bohemian school, Friedrich Smetana (1824-1884), was a pupil of Liszt; therefore, it is but natural that he should have employed the models of his master; Smetana's greatest orchestral works are all in the form of the symphonic poem. He also used folk music and legend to carry out his programs.

Another great master of the Bohemian school was Antonin Dvořák (1841-1904), who has written in all types of musical forms and with rare knowledge of the possibilities of the instruments. Later Bohemian composers were Josef Suk (1874-1935) and Zdenko Fibich (1850-1900), Jaromir Weinberger (1896). (See Program XXIX, Part II.)

In the Scandinavian school, the best-known master was Edvard Grieg (1843-1907), who wrote both absolute and program music, basing many of his compositions on the folk music of his native Norway.

A Scandinavian genius from the North is Jean Sibelius (1865) from far-away Finland. He is an uncompromising nationalist, and uses the legends of his land for his inspiration as to program, and the strange, plaintive type of the Finnish folk song for his idiom. His great symphonies are regarded by many as the most scholarly and interesting orchestral works of our day.

An important modern school of music based on national lines is that of Spain. Felipe Pedrell (1841-1922) and Isaac Albeniz (1860-1909) were the first great Spanish masters to realize the importance of their own music. Albeniz, a follower of Liszt, used the medium of the symphonic poem to bring forward musical characteristics of Spain. Enrique Granados (1867-1916) was an interesting genius of this school. Manuel de Falla (1876), an avowed modernist, is perhaps the most remarkable of the present day Spaniards. Joaquín

* For list of other great Russian composers see Programs XXV and XXVII in Part II

Turina (1882), is a modern composer of Spain, who is using the interesting musical idioms of today to color his Spanish tone paintings.

In Italy and France there are many composers still working along nationalistic lines, although all the composers of today in these countries have been particularly impressed by modernistic influences. Charpentier's *Impressions of Italy*, Chabrier's *Symphony Espagnole* and Ravel's use of Spanish themes are good examples of national expression from a land not native to the composer. Ottorino Respighi (1879-1936) has written several great instrumental works descriptive of his native city, Rome.

Ernst von Dohnányi (1877), pianist, conductor and composer, was a protégé of Brahms. With Béla Bartók (1881) and Zoltan Kodály (1882), Dohnányi helped to build an important modern school in Hungary. Georges Enesco (1881) represents in all his works the new school of Roumania, of which he is the founder. In England and America many great composers are using national idiom as the basis of their musical works.

ILLUSTRATIONS

Tchaikovsky:

M-790 Symphony No. 2, in C Minor, Op. 17 (Little Russia)

Goossens-Cincinnati Symphony Orchestra

M-327 Symphony No. 4, in F Minor, Op. 36 Koussevitzky-Boston Sym. Orch.

Mussorgsky:

17900 A Night on the Bare Mountain

Stokowski-Philadelphia Orchestra

Borodin:

M-113 Symphony No. 2, in B Minor

Coates-London Symphony Orchestra

11169 In the Steppes of Central Asia

Coates-London Symphony Orchestra

Rimsky-Korsakov:

11827, 11828 Capriccio Espagnol (Spanish Caprice)

Fiedler-Boston "Pops" Orch.

M-269 Scheherazade Suite

Stokowski-Philadelphia Orchestra

Smetana:

11434, 11435 The Moldau

Blech-Berlin State Opera Orchestra

M-523 { From Bohemia's Meadows and Forests }
The Moldau

Kubelik-Czech Philh. Orch.

Dvořák:

M-273 Symphony No. 5, in E Minor, Op. 95 (From the New World)

Stokowski-Philadelphia Orchestra

Suk:

M-779 Serenade for String Orchestra, Op. 6

Talich-Czech Philharmonic Orch.

Weinberger:

4198 Polka and Furiant-Schwanda

Blech-Berlin State Opera Orchestra

Grieg:

M-404 Peer Gynt Suite, No. 1, Op. 46

Goossens-London Philharmonic Orch.

M-902 Peer Gynt Suite, No. 2, Op. 55

Sevitzky-Indianapolis Symphony Orch.

Sibelius:

- 7412 Finlandia *Stokowski-Philadelphia Orchestra*
 7380 The Swan of Tuonela—Legend, Op. 22, No. 1 *Stokowski-Phil. Orch*

Albeniz:

- 7158 Fête day in Seville *Stokowski-Philadelphia Orchestra*

de Falla:

- 1596 Ritual Dance of Fire—El Amor Brujo (Love, the Sorcerer) *Rubinstein*

Chabrier:

- 4375 España Rapsodie *Fiedler-Boston "Pops" Orchestra*

Ravel:

- 8282, 8283 Rapsodie Espagnol *Stokowski-Philadelphia Orchestra*

M-352 Bolero

Koussevitzky-Boston Symphony Orchestra

Respighi:

- M-576 The Fountains of Rome *Barbirolli-Philh. Sym. Orch. of N. Y.*

- 11917, 11918 The Pines of Rome *Coppola-Paris Conservatoire Orchestra*

Dohnányi:

- 11438 Ruralia Hungarica—Second Movement *Dohnányi-London Sym. Orch.*

Kodaly:

- M-197 Suite—Háry János *Ormandy-Minneapolis Symphony Orchestra*

Enesco:

- 18201 Roumanian Rhapsody, No. 1, in A Major, Op. 11

Ormandy-Minneapolis Symphony Orchestra

- 18202 Roumanian Rhapsody, No. 2, in D Major, Op. 11

Kindler-National Symphony Orchestra

PROGRAM XXXII

PROGRAM MUSIC OF THE MODERN SCHOOL

ALTHOUGH Brahms and Franck are remarkable illustrations of the power which absolute music still holds over the world, and while many of the ultramodernists are returning to old forms as vehicles of the most modern musical expression, the first quarter of the twentieth century was dominated by program music. In every school there are many outstanding composers who have followed in the direct path laid out by Berlioz, Wagner and Liszt, and have used the orchestra as a medium for elaborate and realistic tone painting.

The greatest genius of this type of expression is unquestionably Richard Strauss (1864) who, in his operas, as well as his instrumental works, has used the individual orchestral voices in a most exaggerated, yet wholly dramatic manner. Strauss has carried out the Wagnerian principles on a plane hardly dreamed of by his predecessor, "Richard the First."

No one has ever possessed greater or more accurate knowledge of the possibilities of the modern instruments than has "Richard the Second," and he stops at nothing in the beautiful or hideous combina-

tions of tone he may desire to use. If Strauss wishes to portray disagreeable thoughts and ideals, he does so quite as gladly as he would portray beauty. When he turned the orchestra into a flock of sheep in his tone poem of *Don Quixote*, he shattered all traditions by employing mutes for the brasses; when he depicted war in *Heldenleben*, he used the full orchestra, *fortissimo*, playing in four different keys. As all his works are in the form of program music, the tone poem being his favorite medium of expression, Strauss secures his best effects by extreme and highly colored instrumentation. His themes are submitted to a kaleidoscopic treatment of tonal combination, and his climaxes are achieved by dynamic effects, rather than by thematic development. In his operas, especially *Salome* and *Electra*, he followed the methods of Wagner regarding the characteristic use of instruments, but all his works show an insatiable craving for hitherto unknown instrumental combinations and effects.

Other masters of program music have used the orchestra in a clever and unique manner. Saint-Saëns in *Danse Macabre* introduced some interesting imitative effects, as did also Dukas in *L'Apprenti Sorcier* especially in his use of the bassoons. Tchaikovsky, Borodin, Rimsky-Korsakov and his followers of the Russian school are all pronounced adherents of program music, and allowed no hitherto known orchestral restrictions to handicap them when they were writing descriptive music. Tchaikovsky in his Overture, *Romeo and Juliet*, his *Manfred Symphony*, the tone poems, *Francesca di Rimini* and *Hamlet*, and in his better known *Marche Slave* and *Overture 1812*, painted vivid and gorgeous dramatic pictures in tone. While such modern composers as Rachmaninoff in his *Isle of Death*, Stravinsky in *Petrouchka* and *Bird of Fire* and Glière in his mighty symphony *Ilia Mourometz*, have carried program music far into the realms of the ultramodernists, Rimsky-Korsakov used the orchestral voices in an equally daring manner in his *Scheherazade* and *Capriccio Espagnole*.

The present day masters of program music are carrying their ideas on still further; some through the impressionism of Debussy, and others in the more extreme type of polyphony and cacophony.

ILLUSTRATIONS

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|-------|---|--|
| M-442 | Pictures at an Exhibition (<i>Mussorgsky-Ravel</i>) | Ormandy-Phil. Orch. |
| M-347 | Overture Fantasia—Romeo and Juliet (<i>Tchaikovsky</i>) | Koussevitzky-Boston Symphony Orchestra |
| M-395 | Overture Fantastic—Hamlet (<i>Tchaikovsky</i>) | London Symphony Orch. |
| M-75 | Toteninsel (The Isle of the Dead), Op. 29 (<i>Rachmaninoff</i>) | Rachmaninoff-Philadelphia Orchestra |

- 14162 Danse Macabre (Dance of Death) (*Saint-Saëns*) *Stokowski-Phil. Orch.*
 18358 Le Rouet D'Omphale (Omphale's Spinning Wheel) (*Saint-Saëns*)
Philharmonic Symphony Orchestra of N. Y.
 7021 L'Apprenti Sorcier (The Sorcerer's Apprentice) (*Dukas*)
Toscanini-Philharmonic Symphony Orchestra of N. Y.
 12219, 12220 Legend, Op. 22, No. 4—Lemminkäinen's Homeward Journey
(Sibelius) *London Philharmonic Orchestra*
 M-566 Peter and the Wolf, Op. 67 (*Prokofiev*) *Boston Symphony Orchestra*
 M-841 Ilia Mourometz—Symphony No. 3, in B Minor, Op. 42 (*Glière*)
Stokowski-Philadelphia Orchestra

(For *Strauss Tone Poems*, see Program XXX, Part II)

PROGRAM XXXIII

MODERN FORMS

SINCE the rise of program music during the romantic period, there has been a constant overthrowing of laws and restrictions as they had been laid down in the formal patterns of the classic masters.

The modern symphony has become a vehicle for program music as has the overture which is often called *dramatic overture* or *overture fantasia*, while the symphonic or tone poem has been a favorite with all program music composers since the days of Liszt.

Many of the old classic forms are coming back into usage today, an outstanding illustration being the sudden popularity of the *concerto grosso*. This form has been practically obsolete since Händel's day, but many of the ultramodernists are now using the two choirs of instruments, writing for each in a different key. Ernst Krénék was one of the first modernists to use the *concerto grosso* in this manner. The old form of *theme and variations* is also finding favor with modern writers.

Another classic form which is very popular today is the *suite*.

The *classic suite* form used by Bach and his contemporaries consisted of a series of dances in the same key, with an opening movement generally in the form of the *Lully overture*. The four dances most often used were the *allemande*, *courante*, *sarabande*, and *gigue*, although frequently there were inserted between the last two, a *gavotte*, *bourrée minuet* or *passepied*. Bach in his *D Major Suite* introduces an *aria*, while in his *B Minor Suite* a *polonaise* is found. (Program XXIV, Part III.)

The passing of this type of suite dates from the advent of the Haydn symphonies. Yet, occasionally in the modern school of music, composers have chosen to employ this early form, especially for piano works. Often, too, national dances have been introduced in place of the old court dances.

But the term suite has been used chiefly in the modern school to designate a work of four or more individual descriptive compositions held together by some definite title. Therefore, the majority of the modern suites are classified as program music.

Sometimes these suites are made up of the incidental music which has previously been used for some dramatic production. The two *Peer Gynt Suites* by Grieg consist of the music the Norwegian composer wrote for Ibsen's drama. *L'Arlésienne Suite* by Bizet is made up of the music Bizet wrote for Daudet's play.

Ballet suites have been popular since the early days of opera, and often modern suites are made up of the dances which have previously been used in the operatic performance. Bizet's *Carmen Suite* is of this type as are the *Prince Igor Dances* by Borodin. But the greatest modern examples are the ballet suites which have been written for actual ballet performance. De Falla's *Three Cornered Hat*, Tchaikovsky's *Sleeping Beauty*, and *Nutcracker*, Glazounov's *Ruses d'Amour* and *Scenes de Ballets*, Stravinsky's *Fire Bird* and *Petrouchka* are ballets of this type. Often, too, ballets have been designed to fit the suites which were previously written for concert performance. Rimsky-Korsakov's *Scheherazade* is a work of this kind.

Many composers have used the suite as a vehicle for national composition. Charpentier's *Impressions of Italy*, MacDowell's *Indian Suite*, Ippolitov-Ivanov's *Caucasian Sketches*, and Saint-Saëns' *Suite Algérienne* follow this idea.

But many composers also use the suite as a vehicle for program music written for concert purposes only. Although called by the composer symphonic poems, the two great series of tone pictures by Respighi, *The Pines of Rome* and *The Fountains of Rome*, are, in reality, in the modern suite form. They consist of several short tone poems, each bearing a title which is descriptive of a scene in Rome.

ILLUSTRATIONS

M-62	<i>L'Arlésienne Suite (Bizet)</i>	<i>Stokowski-Philadelphia Orchestra</i>
M-785	<i>Carnival of the Animals (Saint-Saëns)</i>	<i>Stokowski-Philadelphia Orchestra</i>
M-265	<i>The Nutcracker Suite (Tchaikovsky)</i>	<i>Stokowski-Philadelphia Orchestra</i>
M-574	<i>Ballet Music—Petrouchka (Stravinsky)</i>	<i>Stokowski-Philadelphia Orchestra</i>
M-291	<i>The Fire Bird Suite (L'Oiseau de Feu) (Stravinsky)</i>	<i>Stokowski-Phila. Or.</i>
M-505	<i>The Three Cornered Hat Suite—Ballet (de Falla)</i>	<i>Fiedler-Boston "Pops" Or.</i>
M-404	<i>Peer Gynt Suite No. 1, Op. 46</i>	<i>Rubinstein-Ormandy-Philadelphia Orch.</i>
M-902	<i>Peer Gynt Suite No. 2, Op. 55</i>	<i>Sevitzky-Indianapolis Symphony Orch.</i>

PROGRAM XXXIV

IMPRESSIONISM

Just before the dawn of the twentieth century there arose in France a movement among the painters led by Claude Monet which brought about a style of painting known as *Impressionism*. These painters aimed to catch all the fleeting lights and shades of nature by means of fine gradations of blending color. Form became subservient to this blending of tints. A similar symbolism is to be found in literature, the writers of both prose and poetry striving by the use of unusual phrases and little-known words to stimulate the imagination of their readers.

The same idea made itself manifest most strikingly in the music of Claude Debussy (1862-1918), who is regarded as the most unique genius France ever produced.

Debussy's subtle and evasive method of expression, his constantly shifting tonalities, made possible by his use of the Greek modes and the whole tone scale, resulted in a new type of musical expression which has been described as "a sonorous impressionism." Walter Spaulding has pointed out that "Debussy looks not only forward, but backward also; back to the old Church scales evolved from the Greek modes, but

forward by using them in an entirely new and hitherto unused manner."



MAURICE RAVEL

Debussy uses either the piano or the orchestra as a medium for his strange chords and constantly shifting tonalities, and his tonal tints are so blended in his impressionistic paintings, that both form and story are lost in the wonderful maze of color. His orchestral works are never lavish in their display of instrumental effects; they are never bombastic or gorgeous in orchestral coloring. The most delicate blending of pastel tones is woven through his simple melodies as though a veil of mystery were surrounding them. One does not stop to analyze the voice of any individual instru-

ment. One delights in the exquisite blending of tones, just as one feels the mingling of the colors on the canvas of the impressionistic painters. One writer has described Debussy's works as "fluid music." It is certainly true that as a painter of poetic moods through the use of tone alone, he stands unequalled.

Although this type of musical expression is in its character and

method peculiarly French, it has passed into the other schools of music as well. The principal followers of Debussy are Paul Dukas (1865-1935), Maurice Ravel (1875-1937), Florent Schmitt (1870) of France; Frederick Delius (1862-1934), Arnold Bax (1883), and Cyril Scott (1879) of England; Selim Palmgren (1878) of Finland, and Manuel de Falla (1876) of Spain. The use of the instruments is much more brilliant in the works of these masters than in the compositions of Debussy. Dukas in the jewel scene in his opera *Arianne et Barbe Bleu* uses the same theme in different instrumental combinations producing an effect of the actual color of rubies, sapphires, emeralds, pearls and diamonds.

ILLUSTRATIONS

- 17700 *Aprî-Midi d' un Faune (Afternoon of a Faun) (Debussy)*
Stokowski-Philadelphia Orchestra
- M-630 *Nocturnes (Debussy)*
Stokowski-Philadelphia Orchestra
- M-643 *La Mer (The Sea) (Debussy)*
Koussevitzky-Boston Symphony Orchestra
- M-460 *Ibéria (Debussy)*
Barbirolli-Philharmonic Sym. Orch. of N. Y.
- 7370, 7371 *Mother Goose Suite (Ravel)*
Koussevitzky-Boston Sym. Orch.
- 8552 *Alborada del Gracioso (Ravel)*
Ormandy-Minneapolis Symphony Orch.
- 12320, 12321 *Suite—Le Tombeau de Couperin (Ravel)*
Paris Conservatory Orch.
- 11882 *Suite No. 1—Daphnis et Chloé (Ravel)*
Coppola-Paris Conserv. Orch.
- 7143, 7144 *Suite No. 2—Daphnis et Chloé (Ravel)*
Koussevitzky-Boston Symphony Orch.
- 7413, 7414 *The Waltz (Ravel)*
Koussevitzky-Boston Symphony Orch.
- 9731, 9732 *In a Summer Garden (Delius)*
Toye-London Symphony Orch.
- M-725 *Nights in the Gardens of Spain (de Falla)*
Descaves-Bigot-Paris Conservatory Orchestra

PROGRAM XXXV

THE MODERN SCHOOL

THE present day ultramodern composers claim that they "have passed through the epochs of vocal counterpoint, with its idealistic style; of classicism in instrumental music, with its elaboration of form; or romanticism, with its floods of sentiment; and are now prepared to face things, as they actually are, without the gloss of formalism or personal emotion." They say that their only thought is the expression of realism. Each man seems to be for himself in how this realism should be expressed, and no two seem agreed as to the method, if any, to be employed.

It is of course true that each age has produced its own art expression, and that all great art develops only as new ideas are put forward by its creators.

As Debussy once said, "The age of automobiles and aeroplanes cannot express itself in the same manner as did the age of the diligence." Today's iconoclasm in the daily life and governments of the world is naturally reflected in art. In music, it has made itself manifest by a complete breaking away from formal restrictions and the past rules controlling harmony and rhythmic progressions. Casella defines music as "the art of combining sounds, both in time and space (successively and simultaneously) according to the creator's egotism, and his complete indifference to every law that opposes his sincerity."



PHILADELPHIA SYMPHONY ORCHESTRA, LEOPOLD STOKOWSKI CONDUCTOR.

It is therefore hard to justly appraise the true worth of the great mass of new music which is being given to the world today. It is so new, so strange, so frankly opposed to past traditions, that one needs a far greater perspective in which to view it than that now possible. We realize that these men have definite ideas to express, and that we shall never be able to understand their true worth and meaning until our own ears have become trained to an entirely new conception of music. This movement is not confined to any land or any school. Like the modern artist and writer, these composers are frequently inspired by commonplace realities. It is no longer necessary for art to be inspired by beauty of imagination. Ugliness, sordid truth and the complex noises of machinery and every day events are openly introduced into this new form of art. Some composers use huge orchestras, some small ones. Often the human voice is added and is treated like an orchestral instrument.

In France the first and most startling composer of this type was Eric Satie (1866-1925), who abolished the use of bars and measures. Of the famous group of The Six who followed him, Poulenc (1899), Milhaud (1892), and Honegger (1892) seem to be those attracting the greatest interest in the musical world. See Program XXXI, Part II.

Arnold Schönberg (1874), of Vienna, is the avowed leader of the ultramodern school. His early works in the manner of Richard Strauss were of extraordinary loveliness. His modern style of writing is quite different from any of his contemporaries. Although Schönberg refuses to accept the term atonality, his compositions prove that he has discarded the tonality of the past. He abandons all past divisions of melody and harmony and rarely treats the orchestra in choirs. He uses a huge orchestra or a small one of solo instruments, but in either case he employs each individual voice in his own way, with little regard for the entire effect.

Other composers working along the same theories are: Franz Schreker (1878-1934), Erich Korngold (1897), Ernst Toch (1887), Paul Hindemith (1895), Ernst Krénák (1900), and Alban Berg (1885-1935). Béla Bartók (1881) is working out the ultra modernistic theories with Zoltan Kodály (1882) and a group of Hungarian composers, who are striving to reproduce the original Magyar melodies.

In Italy these modern ideas are being applied in opera as well as in purely instrumental works. Italo Montemezzi (1875), Riccardo Zandonai (1883), Ildebrando Pizzetti (1880), Gian Francesco Malipiero (1882), and Alfredo Casella (1883) are those best known in this movement. Malipiero's scores he declares to be a protest against "the tyranny of the bar line." He uses the bars to determine his measures at his own whim, inserting them irregularly as it suits his fancy.

In Russia the modernistic movement started with Alexander Scriabin (1872-1915), whose early works followed the models of the romantic composers, but who gradually became a pronounced radical, abandoning key signatures, harmonic relations and all formal restrictions. Scriabin believed that each note of the chromatic scale was of equal importance and declared openly that tonality, as it had been regarded, was false. He was a fanatic on the relation of tone and color, and in his last symphony, *Prometheus*, he used a color keyboard as well as a huge orchestra.

Of the modern Russians there are many who tower high in the symphonic world of today. Igor Stravinsky (1882) startled and amazed the music world twenty years ago with his great dramatic works, especially those written for the Ballet. Sergei Prokofiev (1891) was equally startling in his dazzling use of the orchestra.

Reinhold Glière (1875) in his great epic symphony *Ilia Mourometz* has proved to be not only a great nationalist and a great dramatist but also a great orchestral master. Nikolai Miaskovsky (1881) has given the world over twenty symphonies. Dmitri Shostakovich (1906) represents the Russia of today. He is a product of the Soviet Republic and his music shows the strength and power of his native land. No orchestral work ever written portrays the period of its creation more definitely than does this remarkable composer's *Seventh Symphony*, which depicts the year 1940-41 in Russia.

ILLUSTRATIONS

- M-207 Verklärte Nacht (Transfigured Night), Op. 4 (*Schönberg*)
Ormandy-Minneapolis Symphony Orchestra
- 1965, 7252 *Gymnopédie No. 1* (*Satie*) Koussevitzky-Boston Sym. Orch.
- 9276 Pacific 231 (*Honegger*) Continental Symphony Orchestra
- M-125 { Prometheus—Poem of Fire, Op. 60 } (*Scriabin*) Stokowski-
Poem of Ecstasy Philadelphia Orchestra
- 7196, 7197 Symphony in D Major, Op. 25 (Classical) (*Prokofiev*)
Koussevitzky-Boston Symphony Orchestra
- 9128 Waltz Scherzo, March, Scherzo—Love for Three Oranges (*Prokofiev*)
London Symphony Orchestra
- M-566 Peter and The Wolf, Op. 67 (*Prokofiev*) Koussevitzky-Boston Sym. Orch.
- 12091-12094 Sinfoniette for String Quartet, Op. 32, No. 2 (*Miaskovsky*)
Black-NBC String Sym. Orch.
- M-192 Symphony No. 1, Op. 10 (*Shostakovich*) Stokowski-Phil. Sym. Orch.
- M-619 Symphony No. 5, Op. 47 (*Shostakovich*) Stokowski-Philadelphia Orch.
- 11160 Chinese March—Song of the Nightingale (*Stravinsky*)
Coates-London Sym. Orch.
- M-74 Le Sacre du Printemps (The Rite of Spring) (*Stravinsky*)
Stokowski-Philadelphia Symphony Orchestra

PROGRAM XXXVI

MODERN ORCHESTRAL COMPOSERS OF ENGLAND AND AMERICA

THE greatest genius of the modern school of England was Sir Edward Elgar (1857-1934). Elgar has written in all forms save opera, and his use of the orchestra, while never bizarre or extreme, has always been sane and beautiful. Yet in his oratorio, *The Dream of Gerontius*, as in the *Enigma Variations*, Op. 36, Elgar has used some exquisite new tonal combinations which are most descriptive of the ideas he is desiring to portray.

William Walton (1902) is regarded by many as the true successor to Elgar and has been called the outstanding English composer of his generation.

Cyril Scott (1879), often called "The English Debussy," and Frederick Delius (1863-1934) are avowed impressionists, while Arnold Bax (1883), Gustav Holst (1874-1934), Arthur Bliss (1891), and Eugene Goossens (1893), are extreme modernists. Midway between these extremes stands out one of the most gifted of the present day English composers, Ralph Vaughn Williams (1872), who has not only done much for the folk music of his native land, but is also remarkable for his beautiful use of the orchestra. The *London Symphony* by Williams presents four pictures in tone of London, which are absolutely unforgettable. In his great *Sea Symphony*, Williams has used chorus and soloists. Belonging, he tells us, equally to England and America is Percy Grainger (1882). He was born in Australia, educated in England and is now an American citizen. Grainger has used folk music in a most novel modern manner.

In America we have not only national and program music composers, but also impressionists and modernists.* In addition, the American school is in the process of making. There are many composers in our ranks like Charles Martin Loeffler (1861-1935), impressionist and follower of Debussy, and Ernest Bloch (1880), modernist, who, although not born in America, made their homes here and wrote music which belongs to our American School.

America's outstanding native composer was Edward MacDowell (1861-1908), who was also the first musician to recognize the importance of American folk music. His *Indian Suite* is the most striking use of Indian themes found in orchestral music. Many other American composers have used native Indian melodies; outstanding examples are *Dagger Dance* by Victor Herbert (1859-1924), and the *Primeval Suite* by Charles Sanford Skilton (1868). Negro themes have been used by many composers, perhaps the most remarkable examples of orchestral compositions being found in the works of Henry F. Gilbert (1868-1928), and Rubin Goldmark (1872-1936).

Early modern symphonic writers in America are George Chadwick (1854-1931), Edgar Stillman Kelley (1857), Horatio Parker (1863-1920), Frederick Converse (1871), and Henry K. Hadley (1871-1937).

Among the younger Americans occupying a prominent position are John Alden Carpenter (1876), Henry Eichheim (1870-1942), Ernest Schelling (1876-1939), Deems Taylor (1865), and Leo Sowerby (1895).

Among the recent interesting contributions to purely American music are some attempts to use the jazz idiom. Gershwin's *Rhapsody*

* For political reasons, many of the great composers of the world are now living in America. Among them are Arnold Schönberg, Erich Korngold, Paul Hindemith and Mario Castelnuovo-Tedesco.

in Blue is a unique example of this style of modern American orchestration. Other ultramodernists are George Antheil (1900), Aaron Copland (1900), Werner Janssen (1901), Walter Piston (1894).

Heitor Villa-Lobos (1890), a Brazilian, and Carlos Chávez (1899), a Mexican, are both bringing forward new types in modern musical expression. (For complete list of English and American composers see Programs XXXIII and XXXVI, Part II.)

ILLUSTRATIONS

English:

M-475 Enigma Variations on an Original Theme, Op. 36 (Elgar)

Boult-BBC Symphony Orchestra

4496 On Hearing the First Cuckoo in Spring (Delius)

Lambert-London Philharmonic Orchestra

11808 Mars, the Bringer of War—The Planets Suite, Op. 32 (Holst)

Coates-London Symphony Orchestra

M-464 Music for Strings (Bliss)

Boult-BBC Symphony Orchestra

DM-916 London Symphony (Williams)

Goossens-Cincinnati Symphony Orch.

M-440 Symphony in F Minor (Williams)

Boult-BBC Symphony Orchestra

American:

18274 Noël-Symphonic Sketches, No. 2 (Chadwick)

Kindler-National Symphony Orchestra

20342 { Love Song—Indian Suite, Op. 48, No. 2 (MacDowell) }

{ From an Indian Lodge—Woodland Sketches (MacDowell) } *Victor Orch.*

15657 Dirge—Indian Suite, Op. 48, No. 2 (MacDowell)

Hanson-Eastman Rochester Symphony Orchestra

M-563 Concerto Grosso (Bloch)

Bailey-Curtis Chamber Music Ensemble

M-698 Schelomo (Bloch)

Feuermann-Stokowski-Philadelphia Orchestra

M-634 Concertino for Piano and Orchestra, Op. 131 (Hadley)

Howard-Victor Symphony Orchestra, cond. by James

M-648 Symphony No. 2, Op. 30 (Romantic) (Hanson)

Hanson-Eastman-Rochester Symphony Orchestra

2058 Comes Autumn Time (Sowerby) *Hanson-Eastman-Rochester Sym. Orch.*

7957 Pleasure Dome of Kubla Khan (Griffes)

Ormandy-Minneapolis Symphony Orchestra

7260 Japanese Nocturne (Eichheim)

Stokowski-Philadelphia Orchestra

M-358 Rhapsody in Blue (Gershwin)

Fiedler-Boston "Pops" Orchestra

M-546 El Salón México (Copland)

Koussevitzky-Boston Symphony Orchestra

M-238 Adventures in a Perambulator (Carpenter)

Ormandy-Minneapolis Symphony Orchestra

1127, 1128 A Victory Ball (Schelling) *Mengelberg-Philharmonic Sym. of N. Y.*

M-744 Music for the Theatre (Copland) *Hanson-Eastman-Rochester Sym. Orch.*

M-621 The Incredible Flutist—Ballet Suite (Piston) *Fiedler-Boston "Pops" Orch.*

American (Mexican):

12338, 12339 Sinfonia de Antígona (Carlos Chávez) *Chávez-Sym. Orch. of Mexico*

(See also Programs XXX and XXXVI, Part II.)

PART IV

THE OPERA AND ORATORIO

Preface

THE historical development of the opera and oratorio is considered in Part IV, which is an outline of a History of Opera but does not include the stories of the famous operas. These plots are told for us in many books, the *Victor Book of the Opera* being among the best of these works. It is absolutely necessary to know thoroughly the stories of the opera librettos in order to appreciate the music.

In this book we shall consider only a study of opera and oratorio in relation to the development of music's history. We have brought forward those changes which have come into opera and oratorio as the results of the individual expression of certain composers and certain schools, but we have not dealt in biography.

The development of oratorio will be studied in relation to the opera.

- I. Early Vocal Forms.
- II. The Opera and Oratorio: Forms Defined.
- III. The Beginnings of Opera.
- IV. Early French and English Opera.
- V. The Oratorio to Händel.
- VI. Eighteenth Century Opera.
- VII. The Reforms of Gluck.
- VIII. The Operas of Mozart.
- IX. Opera at the Close of the Classical Period.
- X. German Romantic Opera.
- XI. Rossini.
- XII. The Oratorio from Händel to Mendelssohn.
- XIII. The French Grand Opera: (I) Bellini and Donizetti.
- XIV. The French Grand Opera: (II) Meyerbeer.
- XV. French Opera Composers of the Romantic School.
- XVI. The Early Wagner.
- XVII. The Ring of the Nibelungs.
- XVIII. The Late Wagner.
- XIX. Light Opera in Central Europe.
- XX. German Opera Since Wagner.
- XXI. The Music Dramas of Richard Strauss.
- XXII. The Early Verdi.
- XXIII. The Late Verdi.
- XXIV. Opera in Italy Since Verdi.

- XXVI. Mascagni and Leoncavallo.
- XXVII. Modern Italian Opera.
- XXVIII. Gounod.
- XXIX. Opéra Comique in France.
- XXX. Bizet.
- XXXI. Massenet.
- XXXII. Modern French Opera.
- XXXIII. The National Opera of Russia
- XXXIV. English Opera.
- XXXV. Opera in America.
- XXXVI. Modern Oratorio.

PROGRAM I

EARLY VOCAL FORMS

BEFORE studying the largest choral forms, it will be well to consider the other vocal forms which were in existence before the birth of opera and oratorio.

The word *hymn* is derived from the Latin *hymnus*, which St. Augustine described as "a song with the praise of God." St. Paul commanded the Ephesians to "speak to yourselves in psalms and hymns and spiritual songs." In the early days of Christianity any act in praise of God which was sung, was called a hymn, but it was not until the fourth century that the great importance of the hymn was fully recognized. When St. Ambrose (335-397) was the Bishop of Milan, he introduced the metrical hymn into the church service, but after the sixth century the prose form of chanting, originated by St. Gregory (540-604), was substituted. (See Program III, Part II.)

The form of *plain song* commonly known as the Gregorian Chant was the only religious musical expression permitted in the church ritual for several centuries. After the tenth century there came a blending of the Ambrosian metrical form with the Gregorian plain song. There was also a greater interest in the introduction of songs of a secular character into the church service. Martin Luther recognized this when he instituted the custom of congregational singing, and brought into use as hymns, many of the secular and student songs of the day. Ever since Luther's time many airs of a secular character have found their way into the hymnals of both the Catholic and Protestant churches.

The oldest hymns of the Church were still used as the *Canti fermi* for masses and motets. In 1589 they became of greater importance to music for Palestrina collected them in a hymnal entitled *Hymni Totius*

Anni. This great work was a collection of the hymns for use for the special festivals of the Ecclesiastical Year. These were arranged for three, four, five and six voices in the admirable polyphonic manner for which Palestrina was noted.

The term *anthem* comes from the Latin *antiphon*, which originally meant dividing the choir into two parts, or having the choir and the priest answer each other alternately. This simple method of division is the form still employed in the daily routine of church chanting as found in all Catholic churches today. It has been retained also by the Episcopalians, but is little used by the other denominations.

There are many types and forms of anthems in use today, from the simple hymnlike expressions to those which employ all the most elaborate resources of counterpoint. The choir is frequently divided into several parts, while solos, duets, trios, and quartets of voices are also employed. An anthem is always sung in both the morning and evening services of the Catholic church and often used also for special services. Some anthems are written with the voice parts *a capella*, but a "full anthem" is always written for organ, chorus, solo voices and occasionally with obbligato instruments. Many anthems commemorate some national event or celebrate universal rejoicing.

The *chorale* is the form of sacred song for chorus, introduced into the reformed church service by Martin Luther. The chief characteristic of the chorale is its stately movement and solid harmony. Luther wished all the members of his congregation to join in the service either by the singing of hymns or chorales. These were rhythmic paraphrases of the psalms. As Luther expressed it in writing his friend George Spalitin, "It is my intention to write German psalms for the people, after the example of the prophets and the old Fathers of the Church. I would pray that the new words be kept away from the Court, that they may be all according to the capacity of the common people, quite simple, even vulgar; and yet come out in a clear and telling way, and that the meaning be given plainly and in accordance to the meaning of the Psalm." Chorales were first sung in unison, later parts for the choir were added although the congregation always sang also. As the oratorio and cantata forms developed in Germany some of the old Lutheran chorales were used as thematic material for chorus elaboration. Many too have inspired instrumental composers with themes for their great works.

The *motet* was a vocal composition without accompaniment, written in the contrapuntal style, but always as a musical setting to religious words. The *motet* is without choruses, each voice having a separate part throughout. This form developed from the thirteenth to the seven-

teenth centuries. It was practically the same as the *madrigal* save that the words of the *motet* were always religious and those of the *madrigal* were always secular.

The *mass* is the traditional form of music used in the Roman Catholic service. It consists of six divisions. The *Kyrie Eleison*; the *Gloria in Excelsis*; the *Credo*, or *Nicene Creed*; the *Sanctus* with *Hosanna* (before the elevation of the Host); the *Benedictus* (after the elevation); and the *Agnus Dei*. There are also added the *Hymn* or *Gradual*, intervening between the *Epistle* and the *Gospels* and the *Offertorium* hymn following the *Credo*. As the *Sanctus*, *Benedictus* and *Agnus Dei* are actually used to accompany the ceremony of the communion, they are naturally the most solemn and tender passages of the *mass*.

The special *mass* for the dead is called the *Requiem*. In this the *Gloria* and the *Credo* are omitted and the *Dies Irae* is substituted. This is a very old Latin hymn with words by St. Thomas of Celano, dating from the thirteenth century. It is a statement of that day of wrath and desolation foretold by the Prophet Zephaniah.

The early *masses* of the Roman church all followed the Gregorian type. Since the development of oratorio many great composers write *masses* which are non-liturgical in character, as well as those which are intended for actual church service.

During the season of Holy Week in all Catholic churches a special type of vocal service, portraying the agony of the Virgin is given. This is known as the *Stabat Mater*. The original words were written by a Franciscan friar, Jacobus de Benedictus (died 1306). As the oratorio developed, many great composers used the *Stabat Mater* for this form of musical expression.

In mediæval days when the mystery and miracle plays were popular throughout Europe they were always accompanied by song, and a special type of musical expression grew up with them. This was supplanted by the oratorio, yet there has been retained as a special service for Good Friday that form, which has been in use for centuries, called the *passion music*. In the Lutheran church this has been retained as a distinct type of oratorio.

Besides these purely religious musical expressions the simple folk songs, either in the two or three part form, were also in popular use. The singing of *rounds* and *catches* had developed a secular form of counterpoint, which culminated in the *madrigal*, the secular counterpart of the *Church motette*.

The *round* was an early type of vocal *canon* in which three or four, often more, voices, sang verses of a simple character, usually with a lilting rhythm. The first voice sings the opening theme; the second

voice begins singing the first theme while the first voice proceeds to sing the second theme; each new voice entering with the first theme, as the other voices carry on with the third or fourth themes, always in perfect contrapuntal harmony.

The *catch* was so-called because the new singer took his entrance cue from the singer preceding and carried on the theme to produce one continuous whole. The words of the *catches* were frequently vulgar, and during the time of Charles II in England the form was abandoned.

The *canon*, first for voices, later for instruments, developed from this simple form of the folk singing of *rounds*. The name is derived from the Greek word meaning "rule." One voice begins a melody, this melody being imitated note for note by some other voice beginning a few measures later as if it were following the leader. Other voices may also carry on the theme. The first part is called *dux*, *antecedent* or *subject*; the imitating part the *comes*, *subsequent* or *answer*. The development of the *canon* dates from the thirteenth century English example *Sumer is icumen in* to the period of the Netherland School in the sixteenth and seventeenth centuries, when the *canon* form reached its culmination.

The *madrigal* was the term first given to any lyrical poem of a pastoral or amorous character. Later it was applied only to the musical setting of such poems. Similar in form and style to the church *motettes* the *madrigals* became the popular secular form from the fifteenth to the seventeenth centuries. Starting in Italy this form spread to Flanders and England where it was at the height of its popularity during the Elizabethan age. The number of parts in a *madrigal* varied from three to eight and often several voices united to sing the same part. There were no instruments used in the early *madrigals* and they were sung in the old mediæval modes. In many of the early operas, *madrigals* were used, as they were the only type known of secular choral singing. They were often introduced in their complete form to serve as entr'actes between the acts of the early operas.

These forms of part singing had developed many good choruses and solo singers and with the birth of opera and oratorio the material was ready to interpret these larger musical expressions.

ILLUSTRATIONS

20410	{	Hodie Christus natus est (Christmas Carol) (<i>Palestrina</i>)	}	Dayton Westminster Choir
		Crucifixus (<i>Lotti</i>)		
20896	{	Ambrosian Chants: Veni, Creator, Spiritus (Hymn of Charlemagne)	}	Palestrina Choir
		(Hymn of Jeanne d'Arc) (2) Te Deum Laudamus		

- 20897 Gregorian Chants: Magnificat (2) Gloria Patri (*Palestrina*) *Palestrina Choir*
- 21621 { Gregorian Chants: Ave Maria (2) Kyrie Eleison } *Palestrina*
 { Dies Irae (2) Sanctus and Benedictus from Requiem Mass } *Choir*
- 20898 { Popule Meus (My People) (*Palestrina*) Antiphonal Choirs } *Palestrina*
 { Sicut Cervus—Motet (As Panteth the Hart) (*Palestrina*) } *Choir*
- 35941-35944 Missa Papae Marcelli (Mass of Pope Marcellus) (*Palestrina*) *Westminster Cathedral Choir*
- 35920 Ein' feste Burg (A Mighty Fortress) (*Luther*) *St. Olaf Quartet*
- V6093 Chorales: { Vom Himmel Hoch (From Heaven Above) } *Brass*
 { (Luther) } *Ensemble*
 { Lobt Gott (Dear God) (*Luther*) }
- 9160 Choral from Church Scene, Act I—The Mastersingers (*Wagner*) *State Opera Chorus—Berlin*
- 4316 Madrigals: { Sumer is icumen in. (English Traditional) } *The*
 { Now is the Month of Maying (*Morley*) } *London*
 { My Bonnie Lass She Smileth (*Morley*) } *Madrigal*
 { I Thought That Love Had Been a Boy (*Byrd*) } *Singers*
- M-496 Madrigals and Other Selected Works (*Monteverdi*) *Boulanger-Vocal and Instrumental Ensemble*
- M-496 Madrigals and Airs (*Monteverdi*) *Vocal and Instrumental Ensemble*
- M-444 Magnificat (C. P. E. Bach) *Univ. Pa. Choral Society and Phil. Orch.*

PROGRAM II

THE OPERA AND ORATORIO: FORMS DEFINED

THE Opera, which is the largest musical form, is a drama, set to music, for solo voices, choruses, and orchestra. Its component parts are:

Libretto.—The versified story of the play.

Score.—The orchestral setting, which includes overture, entr'acte, choruses, concerted music, and solos.

Overture.—The orchestral introduction to the opera. The Wagner music drama gave each act its own introduction, which is called the *prelude*.

Entr'acte.—The musical interlude between the acts, sometimes called *intermezzo*.

Chorus.—Either in parts, or in unison.

Concerted Music.—The duet, trio, quartet, quintet, sextet, etc.

Solo.—

Recitative.—A tonal declamation or imitation of dramatic speech.

Aria.—A song, either in two or three period form, with orchestral accompaniment.

The *oratorio* is in form practically the same as the opera, although the method of treatment is very different. In opera, action must be preëminent; in oratorio, contemplation is the dominant idea. The oratorio is usually set to religious or sacred words and is generally presented as a concert number without scenery, costume, or action.

At the time of Händel, however, oratorios were frequently given with costumes and scenery. In England, Biblical subjects were not permitted on the stage until 1914; therefore many operas based on religious themes are given there in oratorio form. *Samson et Dalila*, by Saint-Saëns, is an outstanding example.

In oratorio the libretto is called the text, but the musical forms of recitative, aria, duet, trio, etc., are practically the same as those employed in opera. An elaborate chorus takes the place of the concerted finale.

In all oratorios the chorus assumes greater importance than the individual singer. The solos are usually divided between soprano, contralto, tenor and bass so that the quartet may be a feature of the ensemble numbers.

Dignity and grandeur are the distinctive qualities of the oratorio.

ILLUSTRATIONS

Choruses

Oratorio

- | | | |
|-------|---|------------------|
| 35829 | { He Watching Over Israel—Elijah (<i>Mendelssohn</i>) } | Mormon |
| | { Worthy is the Lamb—The Messiah (<i>Händel</i>) } | Tabernacle Choir |

Opera

- | | | |
|------|--|-------------------------------|
| 9886 | Gli oranci oleggiano (Perfume of Orange Blossoms)— | |
| | Cavalleria Rusticana (<i>Mascagni</i>) | La Scala Orchestra and Chorus |
| 9005 | Bridal Chorus—Lohengrin (<i>Wagner</i>) | Chorus-Symphony Orchestra |

Soprano voice

Austral

Oratorio

- | | | |
|------|---|--|
| 9395 | Requiem—Ye That Now Are Sorrowful (<i>Brahms</i>) | |
|------|---|--|

Opera

- | | | |
|------|---|--|
| 7117 | Yo-ho-hoe! (Senta's Ballad)—Flying Dutchman (<i>Wagner</i>) | |
|------|---|--|

Tenor voice

Oratorio

Crooks

- | | | |
|------|---|--|
| 9426 | King Ever Glorious—The Crucifixion (<i>Stainer</i>) | |
|------|---|--|

Opera

Caruso

- | | | |
|------|---|--|
| 7720 | Vesti la giubba (On With the Play)—I Pagliacci (<i>Leoncavallo</i>) | |
|------|---|--|

Contralto Voice

Matzenauer

Oratorio

- | | | |
|------|---|--|
| 6555 | He Shall Feed His Flock—The Messiah (<i>Händel</i>) | |
|------|---|--|

Opera

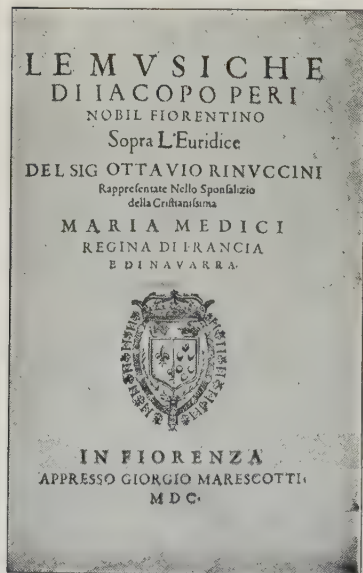
Onegin

7320 Mon coeur s'ouvre à ta voix (My Heart at Thy Sweet Voice)--
Samson and Delilah (*Saint-Saëns*)

PROGRAM III

THE BEGINNINGS OF OPERA

IN THE study of mediæval music it was found that musical accompaniment was used in all the old mystery and miracle plays and by the Troubadours as a setting for their pastoral operas, of which *Robin and Marion*, by Adam de la Halle, is the most famous example. (See Program IV, Part II.) But the form we call opera, which has developed into the music drama of the modern day, was born in Florence at the end of the Renaissance through the efforts of a band of Florentine nobles who were known as the Camerata. Their first work, called *Dafne*, by Peri and Rinuccini,* appeared in 1597, but as this score was lost, the first opera is in reality, *Euridice*, which was written by the same authors for the marriage of Henry IV and Maria de Medici in 1600.



TITLE PAGE, "EURIDICE"

The fundamental principle on which the first opera was founded was that music, drama, and interpreter were of equal importance.

With the birth of opera, music was no longer confined to the contrapuntal polyphony of the church school, and this accounts for the immediate popularity of the new form. By the end of the seventeenth century many opera houses were established throughout Italy and France. In Austria and Germany the centers of operatic activities were Vienna and Hamburg,† but on account of the Thirty Years' War,

* Caccini also contributed several musical numbers to this work, and in the same year set the entire libretto to a score of his own.

† One of the earliest opera houses in Germany was that built in Bayreuth, the little town later made famous by the creation of the Wagner Festival Playhouse.

there was little or no development of opera in Germany, at this period.

In Italy, the three cities where definite music schools had been established in the previous century, each made contributions to the form of opera; thus Rome perfected the choruses (here the oratorio was born), while Naples developed *bel canto* (or the art of song) and Venice through its instrumental school brought the opera orchestra to its prominence.

The most important school was that of Venice, where the first genius of opera appeared in Claudio Monteverdi (1567-1643). Monteverdi was the originator of the modern style of composition. He was born at Cremona where he was a virtuoso prodigy on the viol. As a very young man, he entered the service of the Duke of Mantua, and his reputation as a musician soon spread all over Europe. He was only sixteen when his first book of "Canzonette a tre Voci" was published in Venice. These songs were followed by the books of madrigals, published in 1587 to 1651. Many of these songs are of rare beauty, yet they were much criticised at the time because the composer had made use of unpleasant progressions which sounded strange to the critical ears of that day. It is interesting, therefore, to note that Monteverdi in his time was regarded by musicians as an untramodern, and was looked at askance in the same manner that we regard some of the ultramodernists of today. The criticism of Monteverdi led to a rather bitter war between the conservatives and modernists of his day. In fact, Monteverdi once took some of his church music to Rome to prove to Pope Clement VIII that he had a right to claim for himself distinction in music.

Yet in spite of all the opposition to him from his contemporaries, Monteverdi today stands as the most important man of the early seventeenth century. He established a type of composition which made possible the later schools of his own Italy, France and Germany. He found a new path in art and broadened this pathway, making possible the later works of his better-known followers.

Monteverdi in his early opera *Orfeo* (1607) wrote the first duet



CLAUDIO MONTEVERDI

(hitherto each voice sang alone). In 1624 he introduced the violins into his orchestra of *Tancred*, using the *tremolo* to describe the agitation during the duel scene, and the *pizzicati* to depict the sword thrusts. These two effects are still used in dramatic music.

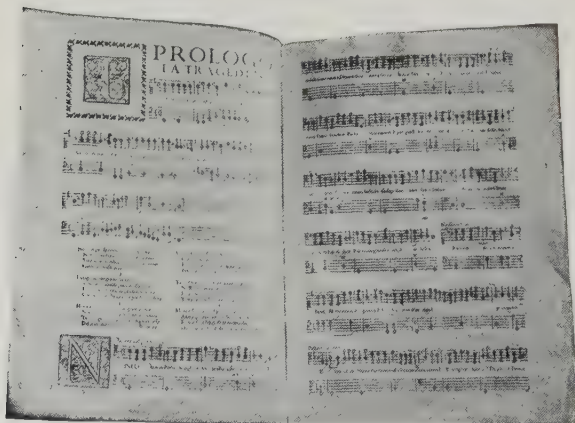
Monteverdi's pupil, Francesco Cavalli (1602-1676), perfected his master's style. He grouped several voices in duets, trios and quartets, the chorus becoming of secondary importance. Cavalli also introduced into opera the comic element. Contemporaneous with Cavalli was Giacomo Carissimi (1605-1674), of Rome, who excelled in oratorio, and in the massing of choral effects. His pupil, Marc Antonio Cesti (1623-1669), brought into the Venetian school the style of Carissimi's oratorio. But the public now demanded their amusement, as in the time of Cavalli, so Cesti divided the opera into two classes: the *opera seria* and the *opera buffa*.*

Opera seria was elaborately staged, many different scenes being employed. Singers were given every opportunity for vocal display, regardless of the dramatic effect. Great choruses were used but without dramatic reason. The orchestra became but an accompaniment; and absurd dramatic situations were the result.

Opera buffa was of a light farcical character. It retained more of the dramatic effect, but frequently became vulgar and common. The dialogue was carried on by means of recitative, which was relieved by the introduction of airs, duets, and choruses. In Naples, those operas

which gave the singers the greatest chance for the display of vocal technique were the ones most popular.

In these early operas there were always six characters; three of each sex, all lovers. Three acts were given, each terminating in an aria. The same character could not have two airs in succession, and no air was



FIRST PAGE, "EURIDICE"

* *Opera buffa* should be distinguished from *opéra comique*, a later form of French opera in which the dialogue is spoken. In *opéra comique* the action is not necessarily comic as may be seen in examples such as *Les Deux Journées*, *Carmen*, etc. Rossini's *Barber of Seville* is an example of *opera buffa*.

followed by another of the same class. The principal airs were used to conclude the first and second acts. The second and third acts each contained at least one duet for hero and heroine, but no trios and concerted numbers were to be found, except in *opera buffa*.

Alessandro Stradella (1645-1682) employed the methods of Carissimi in all his works, though few are known.

The great importance of the Neapolitan school was due to the efforts of Alessandro Scarlatti (1659-1725), who is the connecting link between the severe contrapuntal school and the free school of *bel canto*. With Scarlatti, melody becomes more fluent and graceful, and arias take the definite form of recitative and aria, the recitative being given with orchestral accompaniment. Scarlatti also used the form of the overture, but inverted the form of Lully, of France. (See Program XXIV, Part III.)

ILLUSTRATIONS

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|-------|---|--|---|----------|
| 21752 | { | Funeste piaggie (Ye Dismal Hillsides)—Euridice (Peri) | } | Crane |
| | | Non piango e non sospiro (Not-Crying am I)—Euridice (Caccini) | | |
| 12303 | | Il Ballo dell' Ingrate (Ball of the Heartless Women) (Monteverdi) | | |
| | | Vocal and Instrumental Ensemble | | |
| 21747 | { | Ecco purch a voi ritorno (Aye for You My Spirit Yearneth)—Orfeo (Monteverdi) | } | Crane |
| | | (2) O cessate di piagarmi (O No Longer Seek to Pain Me) (Scarlatti) | | |
| | | Intorno all'idol mio (About My Beloved Idol) (Cesti) | | |
| 17257 | | Se Florindo è Fedele (If Florian is Ever Faithful) (Scarlatti) | | Anderson |
| 15181 | | Pietà Signore! (Have Mercy, Oh Lord) (Stradella) | | Norena |

PROGRAM IV

EARLY FRENCH AND ENGLISH OPERA

THE first opera came into France from Italy in the early seventeenth century, but its fame had preceded it, for those of the Court who had been in Italy for the marriage of their King, Henry IV, had witnessed the first performance of *Euridice* and many attempts were made to have the work given in Paris. It was not, however, until 1647 that this was accomplished, when under the patronage of the Cardinal Mazarin, the Parisians first heard *Euridice*. This performance was followed by the giving of operas by Monteverdi and Cavilli and soon after Robert Cambert (1628-1677), a Frenchman, began the production of some short operatic works of his own. These little operas by Cambert were of a pastoral character based on allegorical tales. They had continuous musical accompaniment but little dramatic action. Yet they were received

with great favor by the French court. With his librettist, Pietro Perrin (1620-1675), Cambert secured in 1669 the sole rights to produce opera in France. Then began the establishment of opera houses throughout the country, but the inevitable quarrels between the two managers resulted in the revocation of their charter, which was later given to a newcomer from Italy, named Lully.



JEAN BAPTISTE LULLY

Giovanni Battista Lully, known in France as Jean Baptiste Lully, (1632-1687) was a young Italian who had left his native land in disgrace and had to come to France in the suite of the Duke of Guise. Having left Italy before he was old enough to have been greatly influenced by the operas he heard, Lully, being an excellent business man, decided to follow after the established and popular pattern of operatic composition which had been laid down by his predecessor, Cambert. Lully, however, developed his orchestra extensively and added

greatly to the dignity of his arias by the use of more extended instrumentation. In fourteen years Lully had produced upwards of twenty of his own operas. Many of them are still given as historical novelties in France. Most of these Lully operas were musical settings of the plays of Moliere. In these works, Lully attempted to follow the text and adapted the music to the words, but he employed no coloratura or adornments to aid him in his musical delineation. His recitative was dramatic and sincere but without variety. The form known as the *Lully Overture* was an important development in the history of the sonata. (See Program XXIV, Part III.)

Lully's death left French opera on a solid foundation, while the French drama of the seventeenth century, which had reached a high point of excellence, aided the opera composers of the time to produce works of greater dramatic strength than those attained by the Italians of this period.



HENRY PURCELL

Across the English channel, Charles II was attempting to bring new life into the music of his court, by encouraging these composers, who were forsaking the paths of the Puritans and were attempting to give to England some of the music which was then so popular in Italy and France.

Several of the great organists of the time were sent by the King to Paris to learn Lully's methods. Pelham Humfrey (1647-1674) came back as Pepys said "an absolute monsieur" and began at once the establishment of opera in England "to be given in the Lully manner." His pupil, Henry Purcell (1658-1695), although he absorbed much from the French foundation, was intensely English in his own character and this is reflected in all his music. Purcell's first opera, *Dido and Æneas* (1680), was produced before the composer had ever actually seen an opera himself, although it is thought that he probably had studied the Lully scores.

While masques had been popular in England from the time of Queen Elizabeth, they reached their culmination with the performance of Milton's *Comus* which was produced in 1634 at Ludlow Castle. The music for this great work was a very important part of this production and was by the brothers, William and Henry Lawes. Still there was no actual opera written by an Englishman, until the performance of *Dido and Æneas*. Here, as in the work of the Italian and French masters, was to be found the use of continuous airs, recitatives and choruses. The recitative was bolder than that of Lully and the melodies were much fuller and more beautiful. Yet the England of Purcell's day did not appreciate this work and Purcell never again wrote any other works in the operatic form, but confined himself to the composition of incidental music for the theatre.

ILLUSTRATIONS

- | | | |
|-------|---|---|
| 15186 | Les Songes Agréables (Pleasant Dreams)—Atys (Lully) | Landowska |
| 7424 | <div style="display: inline-block; vertical-align: middle;"> <div style="font-size: 3em; vertical-align: middle; margin-right: 5px;">{</div> <div style="display: inline-block; vertical-align: middle;"> L'Triomphe de l'Amour (Love's Triumph)—
 Notturmo (Lully)
 Overture—Alceste (Lully)
 March—Thésée (Lully) </div> </div> | <div style="display: inline-block; vertical-align: middle;"> <div style="font-size: 3em; vertical-align: middle; margin-right: 5px;">}</div> <div style="display: inline-block; vertical-align: middle;"> Stokowski-Philadelphia
 Orchestra </div> </div> |
| 17257 | When I am Laid in Earth—Dido and Æneas (Purcell) | Anderson |
| 1895 | Lament—Dido and Æneas (Purcell) | Choral Society, University of Penna. |
| M-647 | Suite from "Dido and Æneas" (Purcell) | Ormandy-Philadelphia Orch |

PROGRAM V

THE ORATORIO TO HÄNDEL

ORATORIO was born in Rome at the end of the sixteenth century with the founding of the Society of Oratorians by St. Filippo Neri. (See Program VII, Part II.) The first work to be definitely termed oratorio has the title *The Representation of the Soul and the Body*. Its composer, Emilio del Cavalieri (1550-1602), declared that in writing the work his principles were identical with those of the Camerata of Florence.*

The first great master of oratorio was Giacomo Carissimi (1605-1674), of the Roman school. He left more than fifteen oratorios and many masses and other sacred works. Before the time of Carissimi the only difference between opera and oratorio lay in the fact that opera was secular, while oratorio was religious in text. Both were given with scenery and costumes, and as there was not much dramatic action in the opera, there was little or no difference in the two forms. Carissimi put aside the idea of theatrical presentation and introduced into oratorio, besides the actual characters, the *Narrator*, who set forth the dramatic happenings in his recitations. Carissimi's oratorios were always short, and adhered to actual Biblical history, for he never used his works to glorify any Church saint, as other composers had done. Carissimi also developed the cantata, a shorter dramatic form, for the employment of vocal recitatives and arias, and wrote both secular and religious cantatas. Carissimi stands with Monteverdi as the most important genius in Italy in the seventeenth century.

In Germany the oratorio became the vocal form of the day, as the expense of opera production made the music drama an impossibility. It is but natural that the oratorio in Germany should be divided between the type used in the Roman Catholic Church and that employed by the Lutherans. The master who must be remembered as the dominating figure of this period is Heinrich Schütz (1585-1672), who, although trained in Italy, was essentially German in his art. Schütz paved the way in church music for the advent of the great Bach. In his oratorios he used a form far removed from the opera, a form more suitable for religious concerts, and for use in church. Schütz, like Carissimi, employed the *Narrator* as an important personage. He also used chorales, as if they were the voice of the audience. He developed the form known as Passion music, that is, the musical setting of the narratives of the Gospels regarding the Passion of Christ.†

* Some of the best authorities say Cavalieri died before this work was produced in 1600.

† Schütz is known to have written a *singspiel* on the original libretto of *Dafne*, but as this was lost, it is of little or no significance in later operatic development.

In France there was very little interest in oratorio, the masses of the French Catholic Church being the favorite forms of religious expression in music.

In England, the Italian oratorio form was introduced by Händel, who established the popularity of the work by decreeing it to be a concert form not confined to the church service. Between the operas and oratorios of Händel there is little dramatic difference. The chief

musical difference lies in the marvelous choruses which Händel employed in his oratorios, and which give the best idea of his great contrapuntal skill. His joining of the recitative and aria resulted in a type for English oratorio, which is the chief reason why Händel's works in this form have lived, although his operas have become obsolete. When the *Messiah*, Händel's greatest oratorio, was produced, at a concert in Dublin, in 1742, the ladies were requested to come without their hoops and the gentlemen without their swords, that there might be more room in the hall. This gives an idea of Händel's popularity, but it also points a marked contrast between the presentation of the oratorios of Händel and those of Bach, whose works



GEORG FRIEDERICH HÄNDEL

all bear the inscription, "To the Glory of God Alone," and were written for church service, and never for the concert hall.

In Bach's day the organist, who was also the choir director, was obliged to write new music for each church service, so there exists a great number of religious works by Bach. He wrote five settings in the form of Passion music; church oratorios, of which *The Christmas Oratorio* (1734) is the most famous; and over three hundred church cantatas.

ILLUSTRATIONS

M-545 Stabat Mater (*Pergolesi*)

7388 My Heart Ever Faithful (*Bach*)

M-104 Mass in B Minor (*Bach*)

12598 { Comfort Ye My People

{ Every Valley Shall be Exalted } —The* Messiah

Vienna Choir Boys

Schumann-Heink

Famous Artists-Choir-London Sym. Orch.

Booth

7316	Pastoral Symphony—The Messiah	<i>Stokowski-Philadelphia Orchestra</i>
7142	Pastoral Symphony—Christmas Oratorio (<i>Bach</i>)	<i>Stokowski-Phil. Orch.</i>
1939	{ Komm' süßer Tod (Come, Sweet Death) (<i>Bach</i>) Siciliana (<i>Händel</i>) }	<i>Anderson</i>
35829	Worthy is the Lamb—The Messiah	<i>Mormon Tabernacle Choir</i>
11825	{ Hallelujah Chorus And the Glory of the Lord } —The Messiah	<i>Royal Choral Society</i>
9125	Amen Chorus—The Messiah	<i>Royal Choral Society</i>
9654	Why Do the Nations Rage—The Messiah	<i>Radford</i>
11824	{ Behold the Lamb of God Glory to God } —The Messiah	<i>Royal Choral Society</i>
M-411, 412, 413	The Passion of Our Lord According to St. Matthew' (<i>Bach</i>)	<i>Harvard Glee Club</i>

PROGRAM VI

EIGHTEENTH CENTURY OPERA

FROM the time of Alessandro Scarlatti (1659–1725), whose works were the first of the *bel canto* school, the Neapolitan opera was entirely influenced by vocal virtuosity. The followers of Scarlatti were: Nicola Porpora (1686–1766), who was particularly noted as a voice teacher, although he was the writer of forty-six operas; Francesco Durante (1684–1755), who had many illustrious pupils, including Nicola Logroscino (1698–1765), the inventor of concerted finale. Nicola Piccinni (1728–1800) developed this form. He was the leader of the Italian opera in Paris during the period of Gluck.

In Venice, interest centered in *opera buffa*, although *opera seria* was still popular.

It is interesting to note that much greater care was taken in the development of instrumental forms in the *opera buffa* than in the *opera seria*. The overture to the *opera buffa* was a collection of the most pleasing airs from the opera. It was not modeled on either the Lully or Scarlatti pattern (see Program XXIV, Part III), but became what is known as the *potpourri overture*. Great interest was taken in the entr'actes and dances and this led to the later establishment of the ballet.

Prominent in the *Opera Buffa* School are:

Naples—Giovanni Pergolesi (1710–1736). He wrote an epoch-making work, *La Serva Padrona* (*The Maid as Mistress*); also a *Stabat*

Mater, which stands alone in the church compositions of this period.

Naples—Nicola Jommelli (1714–1774), called the “Italian Gluck”; composer of many Neapolitan operas and sacred compositions.

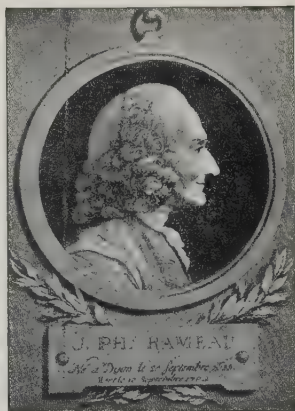
Venice—Baldassare Galuppi (1706–1785), called “Father of *Opera Buffa*,” a distinguished player and composer for the harpsichord and organ.

The greatest exponent of the *opera seria* at this period was Giovanni Bononcini (1672?–1750), who was the rival of Händel for operatic favor.

Georg Friederich Händel (1685–1759) was the first great German composer to become identified with the Italian opera school. Händel's early operas were written for Hamburg, but in 1706 he went to Italy and there became imbued with the style of the Italian school. Most of Händel's greatest works in the form of opera were written for the English public, as he made his home in England from 1710 until his death, 1759. Händel wrote forty-two operas but, in spite of their many beauties, they have long since been banished from the stage. Händel was a genius, who was content to employ existing forms, which he frequently brought to perfection, but he never advanced any form of musical art, except the oratorio. Opera in his day consisted of a string of recitatives and arias, with an occasional duet or a chorus, to bring down the curtain at the end of each act. While Händel's genius infused rare beauty into many of his arias, there was little opportunity for the growth of true dramatic expression.

Jean Philippe Rameau (1683–1764) carried on Lully's traditions, but as he had a much greater knowledge of the technical side of his art, he gave a richer and more original method of treatment to the orchestra, introducing new and original effects.

Rameau, was a far greater genius than Lully and he infused new life into the French opera by the use of novel and sparkling rhythms and also by unusual orchestral combinations, which showed how truly the arts of the drama and music could be united. Rameau was one of the greatest theorists of his day. He established a system of harmony, which has had a great influence on all composers who have come since his time. Rameau's great importance lies in the influence which his music exerted over Christoph Willibald Gluck.



JEAN PHILIPPE RAMEAU

ILLUSTRATIONS

1317	Nina (<i>Pergolesi</i>)	<i>Schipa</i>
14229	Largo—Xerxes (<i>Händel</i>)	<i>Szantho</i>
M-593	Suite in E Minor (<i>Rameau</i>)	<i>Landowska</i>
15182	Care selve (Come, Beloved)— <i>Atalanta</i> (<i>Händel</i>)	<i>Norena</i>
24793	Lascia ch'io pianga (My Tears Shall Fall)— <i>Rinaldo</i> (<i>Händel</i>)	<i>Victor Orch.</i>
14305	{ Caro Amore (Dear Love)—<i>Floridante</i> (<i>Händel</i>) } { Where'er You Walk—<i>Semele</i> (<i>Händel</i>) }	<i>McCormack</i>

PROGRAM VII

THE REFORMS OF GLUCK

CHRISTOPH WILLIBALD GLUCK (1714–1787) was the first great reformer of the music drama.



CHRISTOPH WILLIBALD GLUCK

Gluck was born in Austria, near Vienna, but his first study of operatic forms was in Italy. After the production of several conventional Italian operas had brought him considerable fame, he made his way to England, where Händel was then at the zenith of his power. But realizing the need for further study, and feeling dissatisfied with existing opera conditions, Gluck visited Paris, and was much impressed with the works of Rameau. Returning to Vienna, he once more pursued his serious studies with the constant thought in mind that a closer relationship of music and drama must be re-established. In 1764 *Orfeo*, in which he worked out many of his theories, was produced. It

was not, however, until 1767, when *Alceste* was given to the world, that the principles of Gluck's music drama were boldly proclaimed. In the preface to his *Alceste*, Gluck avows these principles as being the fundamental ideas on which the music drama was originally built, and declares them to be the foundation for all opera to come.

"When I undertook to compose the music for *Alceste*, my intention was to rid it of all those abuses, which, introduced either through the mistaken vanity of singers, or the over-indulgence of composers, have so long disfigured Italian opera, and turned the finest and most pompous spectacle into the most ridiculous and tedious. I wished to reduce music to its true function, which is to second poetry in expressing the emotions and situations of the play, without interrupting the action nor chilling it with useless and superfluous ornaments. I, accordingly, have wished neither to stop an actor where the dialogue is at its warmest, in order to let the orchestra play a tedious *ritornello*, nor to hold him back on a favorite vowel, in the middle of the word, that he may either show off the agility of his fine voice in a long *roulade*, or wait for the orchestra to give him time to take breath for a *cadenza*. I have deemed that the overture ought to apprize the spectator of the action to be represented, and, so to speak, constitute itself the argument; that the co-operation of the instruments should be determined proportionately to the interest and passion of a scene, and that no sharp contrast between air and recitative should be left in the dialogue, so as not to stunt the period out of all reason, nor inappropriately interrupt the vigor and warmth of the action. I have believed, furthermore, that my greatest efforts should be reduced to seeking for a beautiful simplicity, and have avoided making a display of difficulties, to the prejudice of clearness; the discovery of a novelty has not seemed admirable in my eyes, except in so far as it was naturally suggested by the situation, or helpful to the expression: and *there is no rule of form which I have not thought best willingly to sacrifice to the effect*. These are my principles."

In 1773 Gluck went to Paris at the invitation of Marie Antoinette, who had been previously his pupil in Vienna. Here in 1774 *Iphigenie en Aulide* was given to the world. From that time dates one of the most interesting musical battles which the world has ever witnessed. Gluck, declaring for simplicity and truth in opera, was opposed by the Italian, Nicola Piccinni (1728-1800), who clung to the old dramatic absurdities of the past generation. With *Armide* (1777) and *Iphigenie en Tauride* (1779), Gluck vanquished his opponent. Many of Gluck's theories were not new, for most of the abuses which he aimed to correct had been recognized by others, but he was the first to strike a decisive blow for the freedom of the music drama. Although all his works were in a sense restricted by the classic reserve in expression, which was fitting for the setting of classic subject matter, still one cannot fail to detect an emotional freedom, which was far in advance of Gluck's period.

ILLUSTRATIONS

- 20563 Musette—Armide *Victor Concert Orchestra*
- 14229 Che farò senza Euridice (I Have Lost My Euridice)—
Orfeo ed Euridici *Szantho*
- 7138 Dance of the Happy Spirits—Orfeo ed Euridici
Toscanini-Philharmonic Symphony Orchestra of N. Y.
- 6546 Caprice on Airs de Ballet—Alceste *Bauer*
- M-787 Ballet Suite (*Gluck-Mottl*) *Fiedler-Boston "Pops" Orchestra*
- 7321 }
7322 } Airs de Ballet—Iphigenie en Aulide *Damrosch-National Sym. Orch.*
- 12041 Overture—Alceste *Boult-BBC Sym. Orch.*
- 18218 { Ah, Malgré Moi (Ah! Against My Will)
Non ce n'est point un sacrifice } —Alceste (*Gluck*) *Bampton*
(No, It is Not a Sacrifice)

PROGRAM VIII

THE OPERAS OF MOZART

THE interesting experiences of the youthful prodigy of music, Wolfgang Amadeus Mozart (1756–1791), in the domain of purely instrumental music, were considered in Program XIII, Part II. His operas will now be studied.

It must be remembered that Mozart was first influenced by the Italian opera of the day, which he heard at the courts of Salzburg and Vienna. It was not until his visit to Paris in 1778 that he became acquainted with the reforms of Gluck, and learned to know the true possibilities of the music drama. Mozart's early operas written before this period are rarely given, his first great work after his return to Germany being *Idomeneo*, which was produced in 1781. This opera was modeled after a French work on the same subject, but the music is, for the most part, purely Italian in form. There is one important point in this work, however, which must be noted. For the first time the chorus becomes a part of the action on the stage, and is no longer retained as a passive spectator to the scene. The orchestration of *Idomeneo* is superior to any previously found in opera.

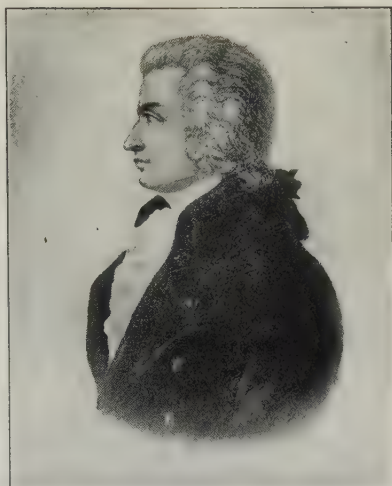
Mozart's next opera, *Die Entführung aus dem Sérail* (*The Elopement from the Serail*) was produced in 1782, and followed the old German form of his early works. With his famous work, *Le Nozze di Figaro* (*The Marriage of Figaro*) (1786), Mozart shows his rarest

dramatic genius, for this charming comedy adapts itself wonderfully to the form of *opera buffa* which the composer chose as the medium of expression.

In his next work, *Don Giovanni* (French *Don Juan*), which was produced in Prague in 1787, the extremely complicated libretto was wonderfully adapted by Mozart. *Don Giovanni* will ever be regarded as one of the few immortal musical works in the older form of opera.

Of *Così fan Tutti* (1790) and *La Clemenza di Tito* (1791) little need be said; both were hurriedly written and do not show the strength of Mozart's genius as do his other works.

Mozart's last opera, *Die Zauberflöte* (*The Magic Flute*), was produced a month later than *Clemenza di Tito*, but was really written previously. Mozart attempted to defend the dramatic absurdities and impossibilities of *The Magic Flute*, by giving the world to understand that it was full of allegorical significance in the struggle and triumph of Freemasonry. While this is not easy to credit, and the dramatic inanities of *The Magic Flute* still must be acknowledged, the fact remains that Mozart never gave any greater example of his consummate dramatic gift than in the music written for this work. As Jahn so aptly expresses it, "If in his Italian operas Mozart assimilated the traditions of a long period of development and in some sense put the finishing stroke to it, with *Die Zauberflöte* he treads on the threshold of the future and unlocks for his countrymen the sacred treasure of national art."



WOLFGANG AMADEUS MOZART

ILLUSTRATIONS

- | | | |
|-------|---|----------------------------------|
| 7472 | { L'amero saró costante (I Will Love Her)—Il Ré Pastore
(The Shepherd King)
Pari, Batti (Scold Me)—Don Giovanni } | Rethberg |
| 14754 | Dalla sua pace (On Her All Joy Dependeth)—Don Giovanni | Pataky |
| 15235 | Il mio tesoro (To My Beloved)—Don Giovanni | Crooks |
| 1467 | { Finch han dal vino (For a Carousal)—Don Giovanni
Deh vieni alla finestra (Open Thy Window)—Don Giovanni } | Pinza |
| 15190 | Overture—The Magic Flute | Toscanini-BBC Symphony Orchestra |

6642 Invocation—The Magic Flute

Pinza

1738 O Isis and Osiris (Chorus of Priests)—The Magic Flute

Metropolitan Opera Chorus

M-313-314-315 Complete Opera—Marriage of Figaro

Glyndebourne Festival Opera Co.-Orchestra

M-423-424-425 Complete Opera—Don Giovanni

Glyndebourne Festival Opera Co.-Orchestra

M-541-542 Complete Opera—The Magic Flute

Famous Artists of Europe

PROGRAM IX

OPERA AT THE CLOSE OF THE CLASSICAL PERIOD

THE Gluck traditions required that all grand operas should be written in five acts, with ballets in the second and fourth, and concerted numbers at certain definite places. Only a great genius could show his own individuality while employing such an arbitrary form.

There are but two composers who are worthy of mention as direct followers of Gluck: Antonio Salieri (1750-1825), who lived in Vienna during the French Revolution and was the teacher of both Beethoven and Schubert; and Etienne Nicholas Méhul (1763-1817), whose greatest works were Biblical operas, which were original and effective.

Salieri was an Italian by birth and although associated with the Viennese Court, wrote his greatest operas for France. He was an imitator of Gluck, an intimate of Haydn, Beethoven and Schubert, but an avowed enemy of Mozart. Salieri wrote much church music, and many operas, the greatest being *Armida* (1771) and *Les Danaïdes* (1784).

Critics tell us that Méhul was a more scientific musician than Gluck, but he was deficient in what is known as dramatic instinct, and his librettos were uninteresting and made little or no dramatic appeal. His *Joseph* is occasionally given in Paris but his other works, even those comic operas, which were once exceedingly popular, have now passed into oblivion.

André Grétry (1741-1813) was a Belgian who studied in Rome but abandoned church music for the stage. Desiring a libretto from Voltaire, he was advised to come to Paris where he became identified with the French opera school of the day, even remaining there during the French Revolution. His opera *Richard Coeur de Leon* (1784) became very famous because of the air, *O Richard, O mon Roi*. He also wrote several other operas for the grand opera stage and a number of *opéra comiques* which Streatfeild called "models of lightness and brilliancy."

An interesting genius of this period was Luigi Cherubini (1760-1842), who, although a Florentine, was identified with the French school. He was the first director of the Paris Conservatoire, and dur-

ing his long life there he saw not only the close of the classic school, the rise and development of the romantic school, but also the dawn of the modern era. In all his works the extreme formality of Cherubini's style overbalances any beauty of melody.

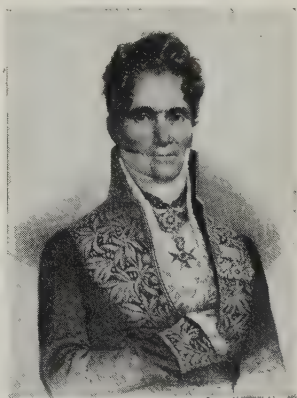
Beethoven regarded Cherubini as the greatest opera composer of his day and although later generations have failed to agree with Beethoven regarding Cherubini's genius, a number of his operas are still deemed worthy of a place on the stage. *Les Deux Journées* (*The Water Carrier*), produced in 1800, is often given in European opera houses, while the overtures to *Medea*, *Lodoiska* and *Anacreon* and a few arias from these operas are still given on concert programs.

Closely identified with the Paris school was another Italian, Gasparo Spontini (1774-1851). Spontini was the most popular composer of his day. He professed an adoration for Mozart but his music shows the direct influence of Gluck. Like Wagner, in a later day, he was accused during his lifetime of overloading his works with orchestration and of writing passages that were impossible for the singers to execute. Yet today his works seem very simple. *La Vestale* and *Fernando Cortez*, although rarely given now, exerted a great influence on Meyerbeer and Wagner.

François Adrien Boieldieu (1775-1834) was one of the greatest of the early French writers of *opéra comique*. He had a rare gift of characterization which he developed in his melody and rhythm to an amazing degree. Although he worked within restricted limitations, his originality and resource place him among the greatest French masters. Boieldieu's great work was *La Dame Blanche*, libretto from Sir Walter Scott's novel. It still enjoys a real popularity in France.

After Boieldieu the French operas of this time all reflect the influence of Rossini.

In considering Beethoven (1770-1827) in relation to the development of the music drama, it must be remembered that Beethoven lived at a period when superficial display, especially as manifested at the Court of Vienna, brought little or no realization of the true artistic worth of any art. It was easier for Beethoven's true greatness to stand revealed in the purely instrumental forms, for there was practically no standard for comparison, while in opera, the Viennese public had be-



SPONTINI

come familiar with the saccharine sweetness of the Italian school, and refused to accept any dramatic work which did not consider the singer of greater importance than the music or the story.

Beethoven made but one attempt at dramatic composition, choosing for his subject an old Spanish tale, which had been popular in France, and which was known as *Leonore*. This work appeared first in Vienna in 1805 during the French occupation. It was hardly an auspicious time for the presentation of a work in which Gluck's creed that "simplicity and truth are the sole principles of art" was once more brought forward. *Leonore* was a failure and was withdrawn after but three performances. The following year the work was rewritten with a new overture and presented twice.* In 1814, Beethoven again rewrote the work and under the title of *Fidelio* it was received with moderate success. *Fidelio* was the second opera after *The Magic Flute* to be written in the form of the *singspiel*, that is, with spoken dialogue. It is in the music alone that *Fidelio* is great, as the libretto is weak; therefore the opera is not a perfect type of music drama, as no unity between music and poetry exists. The true dramatic greatness of Beethoven is felt in the second overture written for the work, which is known as *Leonore No. 3*.

ILLUSTRATIONS

- | | | |
|-------|--|-----------------------|
| 20440 | Gavotte (<i>Grétry</i>) (Bells) | Reitz |
| 11809 | Overture— <i>Fidelio</i> , Op. 72 (<i>Beethoven</i>) | Walter-BBC Sym. Orch. |
| M-439 | Ah, Perfido! Op. 65 (<i>Beethoven</i>) | |
| | Flagstad-Philadelphia Orchestra, Ormandy, Cond. | |
| 14972 | Abscheulicher (Monstrous Fiend), Op. 72— <i>Fidelio</i> (<i>Beethoven</i>) | |
| | Flagstad-Philadelphia Orchestra, Ormandy, Cond. | |
| M-359 | Overture— <i>Leonore</i> , No. 3, Op. 72 (<i>Beethoven</i>) | |
| | Walter-Vienna Philh. Orch | |
| 11249 | O welche Lust (O Joyful Rapture) (Prisoners' Chorus)— <i>Fidelio</i> | |
| | Metropolitan Opera Chorus | |

PROGRAM X

GERMAN ROMANTIC OPERA

THE true founder of the German romantic opera was Carl Maria von Weber (1786–1826), who, in *Der Freischütz*, gave the German people their first national opera. This work, produced in 1821 in Berlin, is based on a German folk-tale; German folk-music was used by von Weber throughout the work, which was sung in the German tongue, by German singers.

Von Weber's musical education was pursued in Vienna under

* Beethoven wrote three *Leonore* overtures and one *Fidelio* overture. The greatest is the *Leonore No. 3*, which was written for the second performance of the opera in 1806.

Michael Haydn (1737-1806) and the great Abbe Vogler (1749-1818) who, it is said, first called his pupil's attention to the possibilities of German folk-music. Von Weber's early operas were not successful, but with *Der Freischütz* he became the acknowledged leader of German romanticism. In *Eury-anthe* (1823), his next work, he was not so fortunate, for the libretto by Wilhelmina von Chezy is as absurd as the text she prepared for Schubert's *Rosamunde*.* Von Weber's last work was *Oberon*, produced in England in 1826, shortly before the death of the composer. With *Oberon* von Weber opened up the realms of fairyland, and made possible the later musical pictures of gnomes and elves.

The romantic opera of von Weber is the connecting link between the old *singspiel* and the music drama of Wagner. As it was a union of the supernatural with everyday events, it was drawn from modern folk life as well as from mediæval legend. It thus combined the national, the comic, and the realistic, with the purely imaginative.

The two great contemporaries of von Weber in Germany were Spohr and Marschner.

Ludwig Spohr (1784-1859) was a great violinist as well as an opera composer. It was his misfortune that his works were so overshadowed by von Weber's greater genius that Spohr was not given the credit due him for his excellent operas of *Faust* (1818) and *Jessonda* (1823). Spohr's most remarkable work was done



STATUE OF VON WEBER IN DRESDEN

* Schubert also wrote a number of works in the form of the *singspiel*, but in none scored a success.

in the writing of his overtures and the masterly accompaniments to his arias. He possessed imagination but not sufficient freedom of expression to make any advance from the old set forms of opera.

Heinrich Marschner (1795-1861) was a genius more nearly resembling von Weber, for he possessed a skill in depicting folk simplicity, as well as the weird and supernatural. His dramatic judgment was always sound and his orchestral resources were remarkable. His greatest works were *Der Vampyr* (1828) and *Hans Heiling* (1833), operas which are still very popular on the German stage.

Although not an opera, Mendelssohn's (1809-1847) *A Midsummer Night's Dream* (1841) is classed with the German romantic dramatic school. This setting for Shakespeare's fairy comedy reflects the dramatic situations of the play far better than do many operas. *Mendelssohn, in his early life, attempted opera writing, but his one work, *Die Hochzeit des Camacho* (1827), was not successful.

Robert Schumann (1810-1856) also made one operatic attempt, *Genoveva* (1850). This work was never successful. Schumann's musical settings for the dramatic works, Byron's *Manfred* and Goethe's *Faust*, are still presented in the German theatre.

Many composers of popular light operas were found in Germany during the middle of the nineteenth century. (See Program XIX, Part IV.)

ILLUSTRATIONS

12040	Overture—Der Freischütz (<i>von Weber</i>)	Fiedler-Boston "Pops" Orch.
12037	Overture—Euryanthe (<i>von Weber</i>)	Boult-BBC Sym. Orch.
12043	Overture—Oberon (<i>von Weber</i>)	Fiedler-Boston "Pops" Orch.
	<i>A Midsummer Night's Dream (Mendelssohn)</i>	
11919 } 11920 }	Overture	Fiedler-Boston "Pops" Orch.
7080	Scherzo	Toscanini-Philharmonic Orch. of N. Y.
4312	Nocturne	Boult-BBC Sym. Orch.
11920	Wedding March	Fiedler-Boston "Pops" Orch.

PROGRAM XI

ROSSINI

At the time that romantic opera was being evolved in Germany by von Weber, many important changes were being made in the Italian form through the genius of Rossini, who was probably the most popular opera composer of his day.

Gioacchino Rossini (1792-1868) was the son of the town trumpeter of Pesaro. He began in early youth to write operas and his *Tancred*

* Mendelssohn also wrote a *singspiel* called *Son and Stranger*.

was produced in 1813 (the year in which Verdi and Wagner were born) when the composer was but twenty-one years of age. With this work, Rossini swept into the fame that so completely intoxicated the opera-going public for the next twenty years.

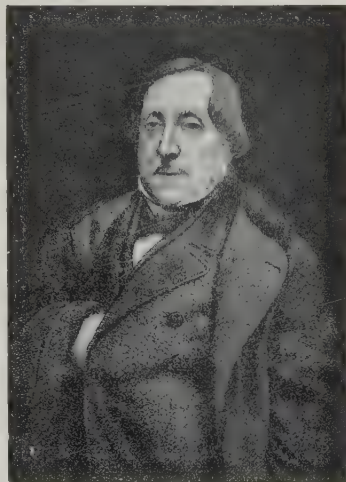
Rossini's career is a peculiar one, for after having written upwards of forty distinct works between the ages of eighteen and twenty-seven, he suddenly stopped composing and remained until his death at seventy-six, a gentleman of leisure.

Rossini was not a reformer, yet he established a standard for *opera buffa* with the *Barber of Seville* (1816) which has never been surpassed.

Rossini spent little time on his composition. Endowed with a marvelous genius for writing elaborate melodies he wrote fluently and quickly. The *Barber of Seville* was finished in two weeks, while *Semiramide*, 1823, which is acknowledged to be the climax of Rossini's florid type of composition, occupied the composer for but three weeks.

The *Barber of Seville* is still regarded as Rossini's greatest musical gift to the world, although *William Tell* (1829) should be ranked as this composer's best effort in the style of the grand opera. This work is the most serious of any of Rossini's operas, and is a very remarkable musical setting of Schiller's historic tragedy. *William Tell* was written for the Paris Grand Opera, and one might say, was the first work of that school, which exerted any great influence up to the time of Wagner. Rossini's particular characteristic was his love of vocal display, made possible through the use of the old style of coloratura singing, and we find him openly practicing all the abuses against which Gluck had rebelled. Even his recitatives were full of trills, roulades, and vocal embellishments, and although he withdrew from the singers their absurd right to improvise a cadence during the singing of an aria, he amply compensated them by the florid cadenzas he himself provided.

While Rossini undoubtedly extended the technique of Italian opera for both voices and instruments on the side of lyric ornamentation, much of his work shows his shallow artistic purpose, and the hasty manner with which he had musically clothed it. In the *Barber of*



GIOACHINO ANTONIO ROSSINI

Seville his sparkling humor and lovely melodies must ever be recognized, just as in *William Tell* there are moments of unexpected dramatic strength and dignity of expression. Yet one cannot feel that Rossini ever truly grasped the deep significance of the music drama. His only desire seems to have been to popularize himself with the public through the use of elaborate and sensuous melody and by many unexpected changes and turns. He also endeared himself to the singers furnishing them with perfect vehicles for the display of their vocal technique.

Wagner speaks of the "naked, ear-delighting, delicious, meaningless sound" of Rossini's music. Schumann in comparing him to Beethoven likens the two to "a butterfly and an eagle." All the critics of his day accused him of corrupting musical art. To them he made this characteristic reply: "They wish that I composed like Haydn and Mozart. But if I took all the pains in the world, I should still be a wretched Haydn or Mozart. So I prefer to remain a Rossini—whatever that may be—it is something; at least, I am not a bad Rossini."

ILLUSTRATIONS

Barber of Seville

7255	Overture	<i>Toscanini-Philb. Sym. Orch. of N. Y.</i>
1180	{ Cavatini—Ecco ridente (Dawn With Her Rosy Mantle) Serenade—Se il mio nome (If My Name You Would Know) }	<i>Schipa</i>
7353	Largo al factotum (Room for the Factotum)	<i>Tibbett</i>
6783	La Calunnia (Slander's Whisper)	<i>Chaliapin</i>
7110	Una voce poco fa (A Little Voice I Hear)	<i>Galli-Curci</i>

William Tell

M-605	Overture	<i>Toscanini-NBC Sym. Orch.</i>
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Semiramide

M-408	Overture	<i>Toscanini-Philb. Sym. Orch. of N. Y.</i>
M-825	Three Rossini Overtures	<i>Toscanini-Philharmonic Sym. Orch. of N. Y.</i>
	La Scala di Seta	
	Semiramide	
	L'Italiana in Algeri	

PROGRAM XII

THE ORATORIO FROM HÄNDEL TO MENDELSSOHN

AT THE time of Haydn and Mozart the interest in opera, reawakened by Gluck's endeavors, had spread through Italy, France, and England, while the new instrumental forms which Haydn crystallized were occupying the attention of the musical minds of Germany and Austria. Haydn's greatest works were his quartets and symphonies. He left a number of operas which are obsolete, a few simple songs, and many masses which are still sung in the Roman Catholic Church. His greatest

vocal efforts were his two oratorios, *The Creation* (1798) and *The Seasons* (1801). These were written late in Haydn's career, after his visits to England, and decidedly reflect the influence of Händel. Haydn's use of the instruments in these works is remarkable. His choruses are most effective, and still remain a valuable part of choral literature.

Mozart's masses are in the same style as his operas. They are very popular in the Roman Catholic Church. His last great work was in the form of a Requiem, which is considered his greatest choral composition. Mozart left fifteen masses, four litanies, a *Magnificat*, a *Te Deum*, a *De Profundis*, and many other shorter works for the church service. A Passion cantata, and three other works in the form of the cantata (two of these on Masonic subjects) complete his list of choral compositions.

Beethoven wrote one remarkable oratorio called *The Mount of Olives* (1803) but this work and his *Missa Solemnis in D* are both concert works rather than compositions for church service. Beethoven's greatest composition for the chorus is found in the finale of the *Choral Symphony* (*Symphony No. 9, D Minor*).

Late in life Cherubini turned his attention to religious music, to which his style of composition was well adapted. His sacred works include his celebrated *Messe Mort* (*Mass in C Minor*), which was performed on the anniversary of the death of Louis XVI (1817). Cherubini exerted a great influence in bringing about a reform in church music of his time.

Schubert left six masses, an oratorio, *Lazarus*, two *Stabat Maters*, and many short choruses for the church service. Schubert's religious compositions are rarely given.

One of the greatest influences in the rise of the romantic school in Germany was the discovery of the Bach manuscripts in Leipsic in 1828. The Bach Society, of which Schumann and Mendelssohn were early members, brought to light the greatest works of Bach, many of which had remained in oblivion since the time of their composer. The interest in the production of Bach's *Passion According to St. Matthew*, in 1828, led Mendelssohn to study seriously Bach's great sacred works. The popularity of the gifted young German composer and conductor spread through Europe to England, and during his visits to London, Mendelssohn became imbued with a love for Händel's oratorios, which had been, for a hundred years, the favorite concert works of England. It is but natural that in his oratorios, Mendelssohn should have combined his enthusiasm for both Händel and Bach. In his chorales and contrapuntal choruses, the spirit of Bach is reflected, while in the gen-

eral form of oratorio for concert production, the genius of Händel is openly copied by Mendelssohn in both *St. Paul* (1836) and *Elijah* (1846). In his symphonic cantata *Lobgesang (Hymn of Praise)* (1840), Mendelssohn follows the idea of Beethoven's chorale finale of the *Ninth Symphony*. Mendelssohn shows his own individuality in the characterization of his orchestration, and in his fluent melodic solo numbers. No other such oratorios have been given to the world since Händel.

Schumann wrote no oratorios, but left several masses which are, however, rarely given. His best choral work, *Paradise and the Peri*, is a cantata.

In the French romantic school Berlioz was constantly using the forces of a chorus in connection with his orchestral works. His famous *Requiem* and many of his other masses are still used, but his oratorio, *The Infancy of Christ*, has been rarely heard outside of France.

Franz Liszt left many sacred compositions, the greatest being the *Graner* and *Hungarian Coronation* masses, and two oratorios, *The Legend of the Holy Elizabeth* (1865) and *Christus* (1866). These are strong dramatic works which are supported by the highly-colored orchestrations of this gifted composer.

Several of the grand opera writers left oratorios, masses and so-called religious works, although they hardly are to be distinguished from their operas in character. Of these the most notable example is Rossini's *Stabat Mater* (1842), which is a setting of the most sacred text of the church service to music, much of which is of the same character which Rossini would have used for any of his operas.

ILLUSTRATIONS

1367	Alleluja-Exsultate (<i>Mozart</i>)	<i>Onegin</i>
M-649	Requiem Mass, K. 626 (<i>Mozart</i>)	
	<i>Univ. of Penna. Choral Society-Phil. Orch. cond. by McDonald</i>	
15182	Dove Aria—Creation (<i>Haydn</i>)	<i>Noréna</i>
9654	Rolling in Foaming Billows—Creation (<i>Haydn</i>)	<i>Radford</i>
8768	Cujus Animam (Through His Bleeding Side)— <i>Stabat Mater</i> (<i>Rossini</i>)	<i>Gigli</i>
M-758	Missa Solemnis (Solemn Mass), Op. 123 (<i>Beethoven</i>)	
	<i>Koussevitzky-Chorus-Boston Symphony Orchestra</i>	
6555	Oh, Rest in the Lord— <i>Elijah</i> (<i>Mendelssohn</i>)	<i>Matzenauer</i>
4286	Lord God of Heaven and Earth—Last Judgment (<i>Spohr</i>)	
	<i>Choir of Temple Church, London</i>	
35829	He, Watching Over Israel— <i>Elijah</i>	<i>Mormon Tabernacle Choir</i>
9104	Hear Ye Israel— <i>Elijah</i>	<i>Lucy Marsh</i>
12609	<i>Elijah</i> { If With All Your Hearts Then Shall the Righteous Shine Forth }	<i>Booth</i>

7388 But the Lord is Mindful—St. Paul (*Mendelssohn*) *Schumann-Heink*
 35856 O for the Wings of a Dove—Hear My Prayer (*Mendelssohn*)
Choir of Temple Church, London

PROGRAM XIII

THE FRENCH GRAND OPERA—I. DONIZETTI AND BELLINI

THE early days of the French empire under Louis Philippe, and the establishment of the French grand opera, attracted once more to the French court all the greatest opera composers of the world. The influence of the revolution had left a marked impression on the public taste of the Parisians of this period. The writings of the great Balzac, Dumas, and Hugo had taught the French people to look for realism and horror in all phases of art; and no dramatic work which was not spectacular in character could hope for a success in Paris at this time.

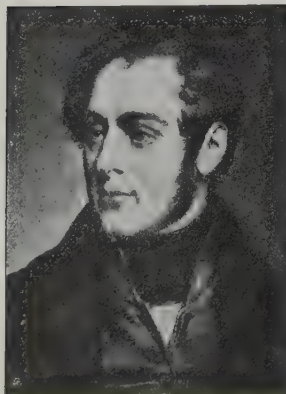
The French grand opera, as the French form of *opera seria* of this period was called, is frequently designated as *historical opera*, because the subject matter chosen was generally based on an actual historical incident. In this form, two countrymen who were followers of the Italian Rossini excelled. They soon became the most popular leaders of the French grand opera school. These Italians were: Gaetano Donizetti (1797–1848) and Vincenzo Bellini (1801–1835).

Although neither of these composers possessed the vigor and strength of Rossini, they were more refined and cultured in their style.

Donizetti possessed a real gift for dramatic intensity and was a man of broad culture, whose powerful works in both the *opera seria* and *opera buffa* manner still retain a popular place in operatic repertoire. *Lucrezia Borgia* (1834), based on Victor Hugo's historical novel, and *Lucia di Lammermoor* (1835), based on Sir Walter



GAETANO DONIZETTI



VINCENTO BELLINI

Scott's novel "The Bride of Lammermoor," are the best examples of the former type; while *Elisir d'Amore* (1837), *La Fille du Régiment* (*The Daughter of the Regiment*) (1840) and *Don Pasquale* (1843) are types of *opera buffa* well worthy to rank with the *Barber of Seville*.

Lucrezia Borgia (1833), *La Favorita* (1840), *Linda di Chamounix* (1842) were successful when produced, but are rarely heard in the opera houses of today. Occasionally coloratura airs from these operas appear on concert programs.

Bellini possessed a more delicate poetic gift of melody than did Donizetti. He wrote only in the style of *opera seria*, his best works being *La Sonnambula* (1831), *Norma* (1831), and *Puritani* (1834). These works still hold the stage; but it is principally because they give to the coloratura singer such wonderful opportunities for vocal display. Bellini made no pretenses as a great dramatic composer. He relied on the grace, elegance and charm of his melodies. His scores show him to be deficient in harmony and orchestration, but in sensuous melody he surpassed the greatness of Rossini.

ILLUSTRATIONS

Donizetti—Don Pasquale:

1282 Sogno soave e casto (Fond Dream of Love) *Schipa*

M-187 Complete Opera *Famous Artists and La Scala Orchestra*

Lucrezia Borgia:

1367 Brindisi (Drinking Song) *Onegin*

Elisir d'Amore:

15235 Una furtiva lagrima (One Furtive Tear) *Crooks*

La Favorita:

7552 Splendon più belle (In Heavenly Splendor) *Pinza*

7191 O mio Fernando (Oh Dearest Fernando) *Onegin*

Lucia di Lammermoor:

7369 Mad Scene *Pons*

10012 Sextet *Galli-Curci, Homer, Gigli, De Luca, Pinza, Bada*

Bellini—Norma:

1753 Oh! del Tebro (Haughty Roman) *Pinza and Chorus of Metropolitan Opera*

8110 Mira Norma (Hear Me, Norma) *Ponselle-Telva*

8125 Casta Diva (Queen of Heaven) *Ponselle-Chorus Metropolitan Opera*

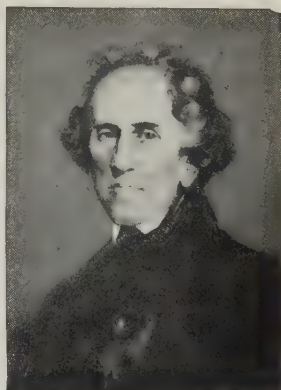
PROGRAM XIV

THE FRENCH GRAND OPERA—II. MEYERBEER

IN THE study of the opera, the outstanding names connected with the French school have been men from Italy. The dominating personality of the French grand opera of the nineteenth century was Giacomo Meyerbeer (1791–1864), a German. The son of a Jewish banker of Berlin, Jacob Liebmann Beer began his musical studies as a pianist,

and achieved some small success on the concert stage. His aspirations lay, however, toward the broader field of opera, and failing to meet success by his efforts in Germany, he went to Italy, where, through the influence of Rossini, several of his smaller works were produced. Changing his name to an Italian version, he became Giacomo Meyerbeer, and entered the operatic arena of Paris in 1826.

Meyerbeer's chief talent lay in his wonderful ability to adapt himself to all styles. Realizing that the French public of the day wished to be startled and amazed by spectacular opera, he set himself to work to provide for them exactly what they desired. Riemann says, "In his combination of German harmony, Italian melody, and French rhythm, Meyerbeer stands alone. To these attributes the composer added a dramatic power and a sensational display in the use of solo voices, chorus, and orchestra; the result being a dazzling spectacular melodrama, which has influenced many composers of the modern school."



GIACOMO MEYERBEER

Meyerbeer's first work to attract universal attention was *Robert Le Diable* (1831), which was an immense success, and which paved the way for other triumphs. *Les Huguenots* (1836) is considered his masterpiece. This setting of the war between the Catholics and Huguenots, ending in the great Massacre of St. Bartholomew, is absurd from a dramatic point of view, but it gives a great opportunity for vocal display and shows the superficial splendor of Meyerbeer at his best.*

In *Le Prophète* (1854), Meyerbeer carried his spectacular form to a still greater extreme: Many effects which might have dramatic significance are entirely lost on the overcrowded stage. *L'Africaine* occupied him during the last years of his life, although not produced until a year after his death. This work is considered by musicians to be Meyerbeer's most serious composition, but it has never achieved the popularity of *Les Huguenots*. Meyerbeer also wrote in the style of the *opéra comique*, his best works in this form being *L'Etoile du Nord* and *Dinorah*.

* Claude Goudimel, the Netherland master, who founded the great choral school of Rome (see Program V, Part II), was killed in this massacre. Recall the influence of the Italian Medici family in France. Catherine de Medici was Queen of France at the time of the massacre which she is said to have instigated. Maria de Medici in 1600 married the French King, Henry IV, and it was for their nuptial festivities that the first music drama, *Euridice*, was written.

Streatfeild says: "Meyerbeer was extravagantly praised during his lifetime; he is now as bitterly decried. The truth seems to lie between the two extremes. His influence on modern opera has been extensive. He was the true founder of melodramatic opera."

ILLUSTRATIONS

Dinorah:

11-8225 Ombra leggiera (Shadow Song)

Pons

Le Prophète:

6803 Ah, mon fils (Oh My Son)

Onegin

7146 O Prêtes de Baal (Prison Scene)

Onegin

L'Africaine:

12150 O Paradiso (Oh Paradise)

Bjoerling

7153 Adamastor re dell' Acqua (Ruler of Ocean)

Ruffo

Les Huguenots:

7146 Nobles Seigneurs, Salute! (Noble Sirs, I Salute You)

Onegin

PROGRAM XV

FRENCH OPERA COMPOSERS OF THE ROMANTIC SCHOOL

WITH the rise of Romanticism in France, there appeared several French composers, whose operatic works, while intensely popular among the Parisians of their day, were nevertheless entirely overshadowed by the more dazzling brilliancy of the Italians, Donizetti and Bellini, and the German Meyerbeer, who really established what is now called the French grand opera school.

Hector Berlioz (1803-1869) exerted a far greater influence on the instrumental school of France than he ever did on opera, for he had little patience with the dramatic absurdities allowed on the operatic stage. His operas, *Benvenuto Cellini* and *Beatrice et Benedict*, were regarded as too advanced for their day, just as now they are called too old-fashioned, yet there is much real worth to be found in these scores. In *Les Troyens*, a double music drama based on the Greek dramas, Berlioz foreshadowed the trilogy idea of Wagner. Although written as a dramatic cantata, Berlioz' *Damnation of Faust* is frequently given today as an opera.

Jacques Halévy (1799-1862), another native Frenchman was, like Meyerbeer, of Jewish ancestry. His outstanding opera *La Juive* was produced in 1835 between Meyerbeer's *Robert le Diable* and his *Les Huguenots*. It was but natural that *La Juive* should have been overshadowed by these two more powerful works. Yet there are many passages in *Les Huguenots* that owe much to the sober dignity and impassioned power of Halévy's scholarly music.

Louis Joseph Herold (1791-1823) was educated in Italy and also

worked in France with Boieldieu, who collaborated with him in the writing of several works. Herold was influenced by both von Weber and Rossini. His *Zampa* (1831), which is acknowledged to be his greatest work, reflects von Weber. This opera was called by the French critics: "The French *Don Giovanni*." It contains much pleasing and effective music. *Les Pre au Clercs* (1832) is as gay and shallow as Rossini at his worst. *Ludovic* was completed with the aid of Halévy. All of Herold's music sounds conventional and uninspired, while none of his melodies are strikingly original.

Daniel Auber (1782-1871) was a follower of Cherubini, and was one of the first French composers to achieve success in the form of the *opéra comique*. Yet he made his reputation as an opera composer with *Masaniello* (also called *Le Muette de Portici*) (1828), a work in the form of the grand opera. Auber did not possess the genius for florid melody of Rossini, nor the true dramatic musical values of von Weber. Yet his melodies were always pleasing, and as he was trained in the school of *opéra comique* his rhythms are unique and piquant, and there is much greater sincerity to be found in his works than in those of many of his colleagues. In 1830 Auber's *Fra Diavolo*, recognized as his greatest work, was produced. This jolly comic opera has remained for nearly a century a popular favorite with the opera-going public. It is one of the most perfect examples of a comic opera to be found in operatic literature.

An avowed imitator of Auber was Adolphe Adam (1803-1856), another French composer who was trained by Boieldieu. His greatest talent lay in the composition of *opéra comique*, where his spontaneous melody, gay rhythms and refined method of using the orchestra were well coupled with an unusual fund of humor and gaiety. His best works are: *Le Postillon de Lonjumeau* (1836) and *Le Roi d'Yvetot* (1842). Adam himself acknowledged that his sole purpose was to write music "entertaining and easily understood."

The only other great French composer of this period was Felicien David (1810-1876) who was the first of the opera composers to recognize the beauty to be found in Oriental music. Critics say that he lacked true dramatic instinct, but his knowledge of instrumentation exercised a great influence on later French music. His greatest operas were: *La Perle du Brésil* (1851) and *Lalla Rookh* (1862).

ILLUSTRATIONS

12008 Overture—*Fra Diavolo* (Auber)

Victor Symphony Orchestra

20563 Ballet des Sylphes—Damnation of Faust (Berlioz)

Victor Concert Orchestra

- | | | | |
|-------|---|--|------------------------------------|
| 11140 | } | Overture—Benvenuto Cellini (<i>Berlioz</i>) | <i>Symphony Orchestra of Paris</i> |
| 11141 | | | |
| 13647 | | | |
| 11141 | | Overture—Les Troyens à Carthage (<i>Berlioz</i>) | <i>Symphony Orchestra of Paris</i> |

PROGRAM XVI

THE EARLY WAGNER

IN THE year 1813, Jean Paul Richter, the great poet of the Romanticists, wrote, "Hitherto Apollo has distributed his poetic gifts with his right



"WAHNFRIED," WAGNER'S HOME IN BAYREUTH

youth was spent in Leipsic and Dresden, where he was strongly influenced by the operas of Carl Maria von Weber, the symphonies of Beethoven, and the dramas of Shakespeare.† Wagner's works must be divided into three periods:

EARLY OPERAS	{	<i>The Fairies</i> , 1833.	}	Influence of Weber and Marschner
		<i>Das Liebesverbot</i> , 1834		
		<i>Rienzi</i> , 1842. — Influence of French Grand Opera.		
TRANSITIONAL PERIOD	{	<i>The Flying Dutchman</i> , 1844.	}	
		<i>Tannhäuser</i> , 1845.		
		<i>Lohengrin</i> , 1850.		

* Review Program XXII, Part II.

† Review (Program IV, Part II) the Minnesingers and point out how they influenced Wagner, and how he immortalized their works.

MUSIC DRAMA

The Ring of the Nibelungs, 1876.
Tristan and Isolde, 1865.
The Mastersingers of Nuremberg, 1868.
Parsifal, 1882.

Like Bach and Beethoven, Wagner was an epoch-maker; not only did he bring the forms known at his time to their culmination, but he pointed the way toward the future.

In a true appreciation of Wagner one must first understand what are the striking features of Wagner's music drama, "the music of the future."

First.—The return to the principle of the Camerata, that music, drama (or story), and interpretation should be equally important. To do this Wagner found it was necessary to abolish old forms, and also to seek new inspiration from legendary sources for dramatic material. He therefore wrote all his own librettos, using the myths and legends of mediæval days, as told by the Minnesingers of the thirteenth century.

Second.—*Leitmotif*—or use of guiding themes to depict not only the personality of his characters, but also inanimate objects, thoughts, and ideas, as well. This idea was not original with Wagner, although he was the first to use it consistently. To employ the *leitmotif* correctly, Wagner disregarded all the old forms of recitatives and arias, the duet, quartet and concerted finale, and by blending his *motifs* into a polyphonic whole he produced a continuous web of melody.

Third. — Characteristic instrumentation; the use of certain instruments in the delineation of the characters. With Wagner, the orchestra was no longer merely an accompaniment, but a vital force in portraying the persons of the drama.

Fourth.—Making the audience a *part of the being*. Wagner felt that the audience should share in the unfolding of the dramatic plot, and he therefore employed a means, which, although not new, was carried to its perfection by his great genius. This was to employ the character-



THE WAGNER THEATRE, BAYREUTH

istic instrumentation and *leitmotif* to aid the listener in comprehending the situation, even before the actors on the stage realized it themselves. For example, in *Lohengrin's Narrative*, by the constant use of the Grail theme and the characteristic use of the strings, Wagner tells his



DECORATION IN MINSTRELS' HALL, WARTBURG CASTLE, SHOWING THE ANNUAL CONTEST OF THE MINNESINGERS

audience that Lohengrin is a knight of the Holy Grail, long before the hero so announces himself by words.

Fifth.—The use of *preludes* instead of overtures. Wagner departed from the old form of overture and gave to his introductions the title of *prelude*. This symphonic orchestral composition served as a preparation for the dramatic action which was to follow. Each act had its own prelude.

Wagner's earliest ambition in the writing of *Rienzi* had been to outdo in splendor the magnificence of the French grand opera school. When this work was produced in 1842 in Dresden, Wagner was declared to be the equal if not the superior of Bellini, Donizetti, and Meyerbeer. But while writing *Rienzi*, he had realized the dramatic absurdities of the French grand opera style and in *The Flying Dutchman* he began the development of his theories as to the possibilities of the future music drama. Many of his ideas were looked upon askance by the greatest musicians of the time, but there was still much in *The*

Flying Dutchman which they could commend. With the appearance of *Tannhäuser*, however, Wagner was openly declared a madman. Even Robert Schumann wrote that there was not a moment of melody in the entire work. It is a pleasure to record that Schumann later proclaimed *Tannhäuser* to be "the greatest work of the modern epoch."



OPERA HOUSE IN WEIMAR, WHERE "LOHENGRIN"
WAS PRODUCED

The production of *Lohengrin** in 1850 was, in reality, the turning point of Wagner's life. When he left Germany in 1849 a political exile, Wagner stopped in Weimar to visit his friend Franz Liszt; there he heard Liszt conducting a performance of *Tannhäuser*. On reaching Switzerland, Wagner wrote a letter to his friend, in which he said: "What I felt in writing my *Tannhäuser*, you seemed to feel in making it sound. I am sending you the score of my *Lohengrin*; write me exactly what you think of it." To this, Liszt replied: "Like the pious priest who underlined every word of *The Imitation of Christ*, I should like to underline your *Lohengrin*, note by note. It shall be given the greatest performance which has ever been heard in Germany, for I shall produce it for the Goethe Centennial." And so it happened that the first German music drama was presented at Weimar, August 28, 1850, to an audience of the greatest men of Europe, who had gathered to do homage to Germany's mighty poet-dramatist. From that day Wagner's genius was recognized, and the new form was acknowledged to be "the music of the future." In *Lohengrin* Wagner for the first time used his theory of characteristic instrumentation; he here changed the overture to a prelude, or *vorspiel*, giving each act its own introduction; he elaborates the use of the *leitmotif*; and carries out his theory of making the audience a part of the being.

Rienzi:

M-569 Overture

Der Fliegende Holländer (Flying Dutchman)

9275 Overture

ILLUSTRATIONS

Fiedler-Boston "Pops" Orchestra

Blech-Berlin State Opera Orchestra

* Wagner here used an historical episode from the life of King Henry the Fowler. The scene is laid in the old part of Antwerp, on the shores of the River Scheldt. The story follows the legend of Wolfram von Eschenbach, the Minnesinger. It is the same legend Wagner later employed in *Parsifal*.

7117	{ Yo-ho-hoe! (Senta's Ballad)	<i>Austral</i>
	{ Spinning Chorus	<i>Royal Opera Chorus</i>
<i>Tannhäuser:</i>		
8452	O du mein holder Abendstern (The Evening Star)	<i>Tibbett</i>
14181	Dich, teure Halle (O Hall of Song)	<i>Flagstad</i>
8920	Elizabets Gebet (Elizabeth's Prayer)	<i>Flagstad</i>
<i>Lohengrin:</i>		
1274	Königs Gebet (King Henry's Prayer)	<i>Journet</i>
14181	Elsas Traum (Elsa's Dream)	<i>Flagstad</i>
9017	{ Swan Chorus	<i>Chorus-Coates-Symphony Orchestra</i>
	{ Procession to the Cathedral }	
9005	Bridal Chorus	<i>Chorus-Coates-Symphony Orchestra</i>
7105	In fernen land (In Distant Lands)—Lohengrin's Narrative	<i>Crooks</i>
14007	Prelude to Act III	<i>Toscanini-Philh. Sym. Orch. of N. Y.</i>

PROGRAM XVII

THE RING OF THE NIBELUNGS

THE greatest work of Richard Wagner was the famous tetralogy, *Der Ring der Nibelungen* (*The Ring of the Nibelungs*), which consists of four music dramas:

Das Rheingold (*The Rhinegold—Prelude to Trilogy*).

Die Walküre (*The Valkyries*).

Siegfried (*Siegfried*).

Die Götterdämmerung (*The Twilight of the Gods*).

It was Wagner's original idea to use the legends of the Norse, known as the *Volsung sagas*, in one great music drama to be called *Siegfried, the Hero*. Finding it necessary to tell of Siegfried's youth, he prefixed this with a work entitled *Siegfried*, then told of Siegfried's parentage in *The Valkyries*, and prefaced the whole by telling the story of the theft of the gold, and the curse which rested upon it, with the preliminary drama of *Das Rheingold*. He then began to work out his gigantic plan, and after many years, the greatest operatic work ever written was finally presented to the world. Wagner has used many of the legendary stories to be found in the *Norse sagas* and *eddas*, as well as the Teutonic versions of this legend with which he became acquainted through his study of the Minnesinger knights. These stories he has changed and developed into a perfectly coherent whole, making the poem of *The Ring of the Nibelungs* a work which would merit the attention of the world even if it were without a musical setting.* In his music, Wagner has developed the idea of the *leitmotif* to its fullest extent. Not alone content to have character motives, we find that inanimate objects also become a vital living force in the music, while

* For a perfect understanding of the dramatic significance of Wagner's music, one must be thoroughly conversant with the legend and story of *The Ring*.

thoughts and ideas, as they develop in the hearts and minds of the characters, assume musical significance. For example, the crafty Alberich, whose lust for gold causes him to steal the treasure from the Rhine maidens, curses the gold when it is taken from him by Wotan. Henceforth that curse rests upon the gold and is heard throughout in the music until the final downfall of the gods.

Listen to the theme of the Rhine as it is heard in the prelude to *The Rhinegold*, where it describes the depth and power of the mighty river; it depicts the mystery of wisdom when it appears later in the same opera, to accompany Erda, as she warns Wotan to give up the gold;



from a painting by Hendrich

SIEGFRIED'S DEATH MARCH

then changed, it appears again in Erda's theme when she gives her final warning to Wotan in *Siegfried*; it returns in *The Twilight of the Gods* (*Die Götterdämmerung*), first in the scene between Siegfried and the Rhine daughters, then in the *Death March*, and last in the finale. Note the development of the characters themselves; the change in Brunnhilde from the warlike maiden to the suppliant daughter of Wotan in *The Valkyrie*; and in the awakening of her love for Siegfried in *Siegfried*. In *The Twilight of the Gods* she is seen first as Siegfried's loving wife; then as the outcast from Valhalla; next the outraged wife of Gunther; then as the avenger of her disgrace, in the

plotting against Siegfried; and finally as the self-sacrificing redeemer of the world from the curse on the gold in the *Immolation Scene*.

ILLUSTRATIONS

- | | |
|---|--|
| 11215 } Motives from the Ring of the Nibelungs | |
| 11216 } Collingwood-London Symphony Orchestra | |
| <i>Rhinegold:</i> | |
| G-22 Story of the Rhinegold | Robert Lawrence |
| M-179 Excerpts | Stokowski-Philadelphia Orchestra |
| 9109 Entrance of the Gods into Valhalla | Coates-Symphony Orchestra |
| <i>The Valkyrie (Die Walkure)</i> | |
| G-23 Story of the Valkyrie | Robert Lawrence |
| M-298 Act I } | |
| M-582 Act II } | World Famous Wagnerian Singers and Orchs. |
| 1726 Ho-yo-to-ho-Brunnhilde's Battle Cry | Flagstad |
| 15800 Magic Fire Music | Stokowski-Philadelphia Orchestra |
| <i>Siegfried:</i> | |
| M-83 Complete Opera } | |
| M-161 Acts I and II } | World Famous Wagnerian Singers and Orchs. |
| M-167 Act III } | |
| G-24 Story of Siegfried | Robert Lawrence |
| 7192 Siegfried's Horn Call | Mengelberg-Philharmonic-Sym. Orch. of N. Y. |
| <i>The Twilight of the Gods (Die Götterdämmerung)</i> | |
| M-60 Complete Opera | Famous Wagnerian Singers-London Symphony Orchestra |
| G-25 Story of the Twilight of the Gods | Robert Lawrence |
| 18318, 18319 Siegfried's Rhine Journey | Toscanini-NBC Sym. Orch. |
| 18319, 18320 Siegfried's Funeral March | Toscanini-NBC Sym. Orch. |
| 6625 Closing Scene | Stokowski-Philadelphia Orchestra |

PROGRAM XVIII

THE LATE WAGNER

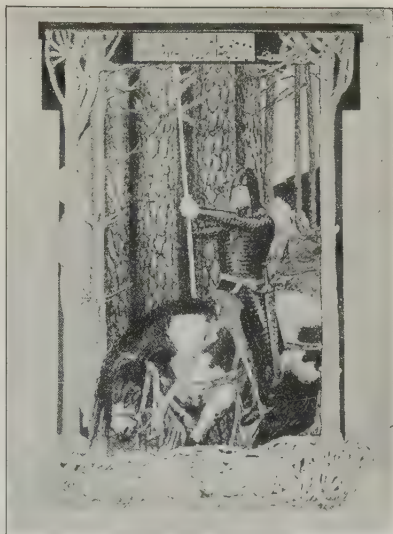
WAGNER's three greatest individual music dramas are *Tristan and Isolde*, *The Mastersingers*, and *Parsifal*, and with these works (which were all written or sketched while he was in exile) the most remarkable point to notice is that each work has its own characteristic atmosphere. The tragic passion of the mediæval poem *Tristan and Isolde* creates a very different effect from the jovial gaiety of the folk life as reflected in *The Mastersingers*, while the spirit of religious mysticism of *Parsifal* is a thing apart. The characters are drawn with marvelous skill, and the use of the orchestra is still more remarkable.

Tristan and Isolde (1865) is one of the greatest musical love tragedies of the world. Wagner used the Teutonic version of this old Celtic legend as it was given to Germany by Gottfried von Strassburg. We find the same legend in France, Ireland and England, but Wagner in his music drama has woven all these legends into a most beautiful and

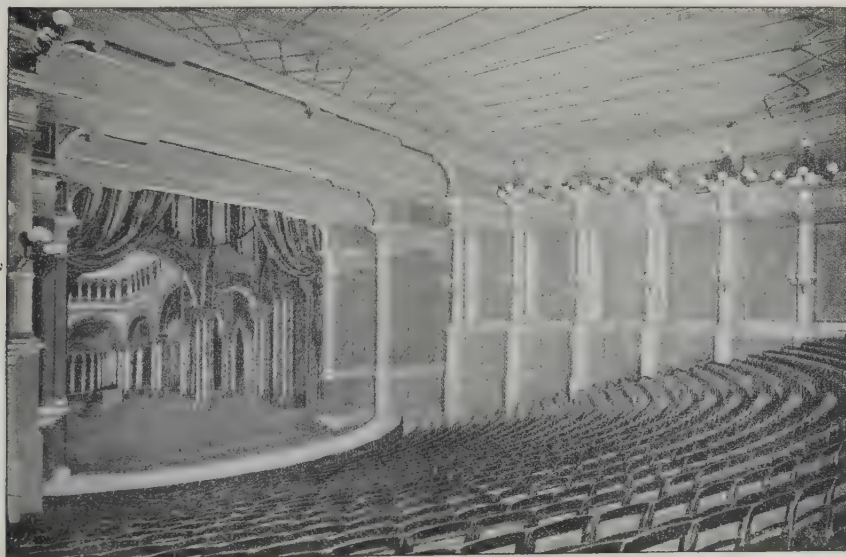
complete whole. By many authorities *Tristan and Isolde* is considered the most perfect example of the Wagner music drama.

In *The Mastersingers* (1868), which is Wagner's one music comedy, is found an entirely new phase of Wagnerism. In this work, which was written as a satire on Wagner's critics, Wagner returns to the old form of opera, using concerted numbers and choral writing, but all is made to combine with the dramatic action, so that the work is not only a perfect opera, but a complete music drama as well. Wagner's marvelous science of blending his orchestra and voices into perfect polyphony is here carried to its zenith.

It was Wagner's original idea in writing his drama of *Parsifal* (1882) that it should never be



PARSIFAL IN SEARCH OF THE GRAIL



INTERIOR OF WAGNER THEATRE AT BAYREUTH

given outside of the Festival Playhouse of Bayreuth, for the composer rightly felt that the proper religious atmosphere necessary to make his audience *a part of the being* of this work, could be found only among ideal surroundings far apart from everyday reality.* In 1903 the work was produced in New York. The European copyright on the work expired in 1913, and *Parsifal* is now in the repertoire of all the great opera houses of the world.

ILLUSTRATIONS

Tristan and Isolde:

M-41 Entire Third Act *Coates-London Symphony Orchestra*
 15202, 15203 Prelude *Stokowski-Philadelphia Orchestra*
 15838-15840 Love Duet and Love Death (Liebestod) *Flagstad-Melchior*
The Mastersingers (Die Meistersinger)

6651 Overture *Stock-Chicago Symphony Orchestra*

11162 { Fanget An! (Now Begin) (Trial Song) } *Lorenz*
 { Am stillen Herd (Walter's Song) }

7425 { Was duftet doch der Flieder (The Elder's } *Schorr*
 { Scent Floats Round Me) } (Sach's Monologue)
 { Kein' Regel wollte de passen (I Found No }
 { Rule to Fit It) }

7426 Jerum! Jerum! (Cobbler's Song) *Schorr*

7319 { Wahn! Wahn! (Mad! Mad!) } *Schorr*
 { Ein Kobold (A Kobold Wove This Spell) }

7427 { Grüss Gott, meine Junker! } *Schorr-Laubenthal*
 { Mein Freund, in holder Jugendzeit }
 { (My Friend, in Youth's Delightful Days) }

8195 { Sieh' Ev'chen!—(Where Can Eva Be) } *Rethberg-Schorr*
 { Hat man mit dem Schuwerk }
 { (A Shoemaker's Life Is Full of Care) }

9160 { Choräle from Church Scene—Act I } *States Opera Chorus and Orchestra*
 { Wach auf (Awake) (Chorus—Act III) }

7105 Preislied (Prize Song) *Crooks*

9285 Final Scene *Schorr-Berlin Orchestra*

Parsifal:

7523 Ich sah' das Kind (I Saw the Child) *Leider*

M-67 Excerpts from Opera—Act III *Muck-Berlin State Orchestra*

8617 { Symphonic Synthesis (arr. Stokowski) *Stokowski-Philadelphia Orchestra*
 8618 }

PROGRAM XIX

LIGHT OPERA IN CENTRAL EUROPE

ALTHOUGH the romantic movement in Germany established by von Weber concerned itself chiefly with the serious form of opera, it also

* It is the surroundings of the little town of Bayreuth which makes the performances there so ideal just as the Passion Play of Oberammergau would be impossible in a large city.

brought into new life the form of light opera, which the Germans call *singspiel*. This type of dramatic expression was established in Germany by Johann Hiller (1728-1804) in the eighteenth century. It was perfected by Mozart so quickly that few successful attempts in this form came after his day. But the romantic ideals of von Weber were found to be exceedingly practical when applied to the simple folk stories so popular with the German public, and many composers began to write again in this form.

Conradin Kreutzer (1780-1849) was one of the first to realize the possibilities of the *singspiel*. He was a very prolific composer but with the exception of the opera *A Night in Granada* (1834) none of his works are given today.

His contemporary, Gustav Albert Lortzing (1801-1851), has retained his popularity, however, and his *Czar and Zimmerman* (1839) and *Undine* (1844) are in the regular repertoire of the German opera houses. Lortzing was a more gifted composer than Kreutzer and possessed a rare gift for treating his voices contrapuntally in his concerted writing, while his knowledge of orchestration made it possible for him to add humorous effects in instrumentation.

Friedrich von Flotow (1812-1853) is the best known composer of this type of opera. Born in Germany he was educated in Italy and wrote many works for the French stage, so it was but natural that he should have added much to the old German form of *singspiel*. His two greatest operas, *Stradella* (1844), and *Martha* (1847), are still sung in opera houses all over the world. Critics have pointed out that the score of *Martha* is made up of "trivial tunes devoid of real musical worth" yet it still remains one of the most popular works for the stage that was ever produced.

Otto Nicolai (1810-1849) also deserted German forms for those of Italy. But in *The Merry Wives of Windsor* (1849) he returned to the form of *singspiel* and achieved his greatest success with a work which still holds the public favor. The captivating melodies used by Nicolai in this setting of Shakespeare's comedy are supplemented by excellent orchestration and well-balanced concerted composition.



FRIEDRICH SMETANA

Meanwhile in Vienna an entirely new type of operetta was being

developed, largely through the influence of Franz von Suppé (1819-1895), Karl Millocker (1842-1898), and Johann Strauss (1825-1899).

Franz von Suppé was the composer of some thirty operas of the type so popular in Vienna. Few are heard today save *Fatinitza* (1876) and *Boccaccio* (1879) which are still often given in Germany.

The most popular composer of this group was Johann Strauss, *The Waltz King* (1825-1899). His greatest operettas are: *The Bat* (1874), *The Gipsy Baron* (1883), and *The Merry War* (1887).

Victor Nessler (1841-1890) had little more than a vein of simple melody to recommend his works, yet his *Trompeter von Säckingen* (1884) and *Rattenfänger von Hameln* (1879) were popular for many years.

In the form of the *singspiel* is also the great Bohemian opera *Prodana Nevesta* (*The Bartered Bride*) (1866), written by Friedrich Smetana (1824-1884) who was the founder of the Bohemian national school. This is the only one of the eight operas written by Smetana which has been given extensively outside of Bohemia. Here Smetana uses a Bohemian story, with Bohemian musical setting and Bohemian dances, written in a form which also reflects the national characteristics of the Bohemian people.

Antonin Dvořák (1841-1904), although possessed of greater talent than Smetana, seems to have had little success in operatic work. His operas follow the style of Smetana closely, but do not show the great genius of their composer, as do Dvořák's orchestral works. They are given but rarely outside of Bohemia.

Leos Janáček (1854) in his *Jenufa* gave an operatic version of peasant life in Bohemia.

A later opera writer in Czecho-Slovakia is Jaromir Weinberger (1896) whose *Schwanda, the Bag-Pipe Player*, produced in 1927, has created a sensation. Weinberger, now living in America, is rightly regarded as one of the outstanding composers of our day. His operas, *Beloved Voice* (1930), *The Outcasts of Poker Flat*, *A Bed of Roses* (1934) and *Wallenstein* (1937) were all successfully received in Europe.

ILLUSTRATIONS

- | | | |
|-------|--|--|
| 12533 | Overture—Merry Wives of Windsor (<i>Nicholai</i>) | |
| 36226 | Overture—Die Fledermaus (The Bat) (<i>Strauss</i>) | Fiedler-Boston "Pops" Orchestra
Weber and His Orch. |
| 7415 | <div style="display: inline-block; vertical-align: middle;"> <div style="font-size: 3em; vertical-align: middle; margin-right: 0.5em;">{</div> <div style="display: inline-block; vertical-align: middle;"> Hab' ich nur deine Liebe (Had I Only Your
Love) Boccaccio (<i>von Suppé</i>)
Czardas—Die Fledermaus (<i>Strauss</i>) </div> </div> | Rethberg |
| 12195 | Emperor Waltz, Op. 437 (<i>Strauss</i>) | Fiedler-Boston "Pops" Orchestra |
| 1355 | The Last Rose of Summer—Martha (<i>Flotow</i>) | Galli-Curci |

- 7720 M'appari (Like a Dream)—Martha (*Flotow*) Caruso
 1555 Overture—The Bartered Bride (*Smetana*) Stock-Chicago Sym. Orch.
 M-193 The Bartered Bride—Complete Opera (*Smetana*) National Opera Co. of Prague
 4198 Polka and Furiant—Schwanda, the Bagpipe Player (*Weinberger*) Blech-Berlin State Opera Orchestra

PROGRAM XX

GERMAN OPERA SINCE WAGNER

AS WAGNER'S "Music of the Future" has had so great an influence on the music of the modern school it is not strange to find that all the operatic works of Germany since his day have been founded on his theories. At the time of Wagner there were two excellent German opera composers who were directly influenced by both Wagner and Liszt; these men were Peter Cornelius (1824-1874), whose *Barber of Bagdad*, produced in 1858, shows many of Wagner's ideas; and Hermann Goetz (1840-1876), whose best opera is a musical setting of Shakespeare's *Taming of the Shrew*.

Peter Cornelius was a poet as well as a musician, who was so greatly in advance of his time that his works failed to attract the attention of the public, although his opera, *The Barber of Bagdad*, is now a popular favorite in Germany. It is said that the failure of this work when produced by Franz Liszt at Weimar in 1858 caused the great Hungarian to resign his post as director of the opera. *Le Cid*, a posthumous work by Cornelius, also attained success in Germany.

Karl Goldmark (1830-1915) has written three excellent operas reflective of the Wagnerian principles. *The Queen of Sheba* (1875) was his first work and was received with tremendous enthusiasm. *Merlin* (1888) has never been so popular; but *The Cricket on the Hearth* (1896), a setting of Dickens' story, is filled with the simple, natural charm of the German *singspiel*, and is entitled to its popular place in the modern opera repertoire.

Engelbert Humperdinck (1854-1921) sprang into immortal fame with his first opera, *Hänsel and Gretel* (1893). This charming use of the old folk tale, set in a modern version of the *singspiel*, has been the most popular German opera of modern days. In 1910 Humperdinck's *Die Königs-*



ENGELBERT HUMPERDINCK

kinder was produced in New York, and was enthusiastically received. Humperdinck's two operas are the best use of the folk spirit which has come into modern German music. Humperdinck's music for the magnificent stage spectacle, *The Miracle* and *Die Marketenderin*, a comic opera, have not been as successful as his earlier works.

Wilhelm Kienzl (1857-1941), also a follower of Wagner, was one of the first to declare that the Wagnerian principles could be used for simple drama as well as for settings of heroic subjects. *Der Evangelist* (1894), which met with remarkable success in Europe, proved Kienzl's contention. *Der Kuhreigen*, produced in Vienna in 1911 and in America in 1912, is a setting of a romantic tale founded on an historical incident of the French Revolution.

Eugene d'Albert (1864-1932), although one of the foremost pianists of modern days, was also a composer of no small importance. His operas *Der Improvisator* (1900) and *Tiefland* (1903) are his most successful works for the stage. *Tiefland* is based on a Spanish story, "Marta of the Lowlands," and is a combination of "the brutal realism of the Italians, the impressionism of the French, and the polyphonic strength derived from the Wagnerian tradition, all worked in with a musical subject matter akin to the popular opera."

Ludwig Thuille (1861-1907), in his fairy opera *Lobetanz* (1898), produced a work which met with popular favor on both sides of the Atlantic. Thuille was extremely talented and possessed a great technique, but his libretti were weak. *Gugeline* (1901), although containing some of the most beautiful music of the modern German school, was never a success, even in Germany.

Siegfried Wagner (1869-1930), the son of the creator of the modern music drama, never achieved real success with any of his works, which are said to be patterned after Humperdinck. *Der Bärenhäuter* (1899) won fair success, it is said, because of its exceedingly fanciful libretto.

Felix Weingartner (1863-1942), better known as one of the world's greatest conductors, won a certain success in his native land as an opera composer through his trilogy *Orestes* (1902) and his Biblical opera *Cain and Abel* (1914).

Max Schillings (1868-1933) aroused the operatic world of Germany in 1894 when his opera *Ingewelde* was produced. His *Moloch* (1906) and his incidental music for the Greek tragedies are still often heard in Germany.

Hans Pfitzner (1869) won his first real recognition with *Palestrina*, produced in 1917. In this work Pfitzner sought to portray his own sufferings and struggles in that of his principal character.

Franz Schrecker (1878-1934), an avowed modernist and follower of

the dissonant cacophony of the day, has written several operas. *Der Ferne Klang* shocked all the musical world when it was produced in 1912.

Erich Korngold (1897-) is a musical prodigy who began opera composition when but a boy. His *Dead City* (1920) has been produced in New York as well as throughout Europe. Korngold is now living in America and is working in Hollywood on a new type of moving picture music drama.

Ernst Krének (1900-) a Viennese, attracted much comment in Europe and America for his comic opera, *Johnny Spielt Auf*, in which American jazz is used in the style of Schrecker.

Alban Berg (1885-1935) startled the music world with *Wozzeck*, produced in 1926, and in *Lulu*, his last work, he attempted through modern atonality, to present a musical psycho-analysis of his characters.

Arnold Schönberg (1874) (See pages 176 and 293) has written several operas; *Die Gluckliche Hand*, a drama with music which startled the musical world when it was produced in 1913; *Moses and Aaron*, a Biblical opera still unpublished; and *Von Heute Auf Morgen*, a one act opera (1939).

Paul Hindemith (1895) created a sensation with his opera *Cardillac* in 1926. His other works in operatic composition are *Neues Von Tage* (1929); *Wir Bauen Eine Stadt* (1930), an opera for children which was translated into English by Mrs. Cyril Scott and is known by its English title, *We Build a City*. Possibly the best known of Hindemith's operas is *Mathis der Maler* which the composer also arranged as a three part symphonic work. (See Program XXXV).

ILLUSTRATIONS

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|-------|---|------------------------------|
| 1129 | Overture (Prelude)—Hänsel and Gretel (<i>Humperdinck</i>) | |
| | | Boult-BBC Symphony Orchestra |
| 22176 | Witch's Ride—Hänsel and Gretel (<i>Humperdinck</i>) | Victor Orchestra |
| 22175 | { Susie, Little Susie—Hänsel and Gretel (<i>Humperdinck</i>) | Victor |
| | { I Am the Sleep Fairy—Hänsel and Gretel (<i>Humperdinck</i>) | Orchestra |
| 7474 | Ballet Music—Queen of Sheba (<i>Goldmark</i>) | Stock-Chicago Sym. Orch. |

PROGRAM XXI

THE MUSIC DRAMAS OF RICHARD STRAUSS

THE greatest genius of modern German opera is the remarkable composer, Richard Strauss (1864-), who has carried the ideas of Wagner and Liszt to a dangerous extreme. Strauss has written in all forms, and his remarkable dramatic gift of musical characterization is almost as strongly felt in his instrumental compositions as in his operas. His first

opera, *Guntram* (1894), was not remarkable, but it follows the Wagnerian idiom throughout. In *Feuersnot*, produced in 1901, Strauss showed his true greatness, for the music is written in his richest and most sensuous manner, yet he has retained throughout a joyous folk spirit, which is eminently fitting as a setting for this old folk tale, here cast in a modern version of the old *singspiel*.

In 1905, the artistic world eagerly welcomed his setting of Oscar Wilde's *Salome*. Over this remarkable work bitter war raged; but the fact remains that no such character drawing in music has ever been conceived as that which Strauss has employed in this marvelous music drama.

The music, as one critic says, "was unprecedented, for in addition to its terrible realism, it makes extensive use of dissonance." The themes are dramatic marvels, the orchestration weaving them into a polyphonic tone painting which accents all the passion, the beauty, the ugliness of the Wilde tragedy. The character of the vacillating Herod, the cruel, relentless Herodias, the passionate, ungoverned Salome, the lovesick Narraboth, the quarreling Jews, sensuous Romans, and Jochanaan, the man of God, are all made vivid before us through the thematic characteristic *motifs* employed by Strauss. The theme used as a *leitmotif* for the Prophet suggests real strength and purity and it is the only one used in the entire work which has definite tonality. No matter what one may think regarding the subject matter, Strauss has written in *Salome* the greatest dramatic music of the modern day.

In *Electra* (1909), Strauss presents a one act musical version of the Greek tragedy by Sophocles. The music is even more complex and dissonant than that found in *Salome* and there are moments which the critics call "not music, but dramatic noise." The work is full of wild brutality and never before was so much sheer ugliness expressed through music. There are, however, also many moments of great and overpowering beauty to be found in this work. The largest orchestra ever employed in opera is demanded by the score of *Electra*. The instrumental voices and those of the singers are developed in an almost barbarous cacophony.

In his next opera Strauss assumed the naïve grace of Mozart, and composed a comic opera, entitled *The Rose Cavalier* (1911). In this work Strauss has forsaken the pathways he followed in *Salome* and *Electra* and the music is filled with a romantic loveliness reminiscent of Mozart and the school of *opera buffa*. Although all the themes are dainty and melodious, they are woven together with the contra-

puntal skill and marvelous orchestration which are ever the outstanding characteristics of Strauss.

Ariadne auf Naxos (1912) is a short work written to be sung with the performance of Molière's *Bourgeois Gentilhomme*. Here again, as in *The Rose Cavalier*, Strauss is in a Mozartian mood.

Two other operas have followed: *Frau ohne Schatten* (*The Woman Without a Shadow*) (1919) and *The Egyptian Helen* (1928). The music of these works is not considered as of significant importance when compared to the earlier dramatic works of Strauss.

Richard Strauss is still, however, one of the most important figures in modern opera, for although the controversy over the musical merit of his works is still undiminished, so too is the popularity of *Salome* and *The Rose Cavalier*.

ILLUSTRATIONS

Der Rosenkavalier (*The Rose Cavalier*):

M-196 Nearly complete Opera—Soloists—Chorus and Vienna Philharmonic Orch.
Salomé:

8682, 8683 Finale

Lawrence

7259, 7260 Salomé's Dance

Stokowski-Philadelphia Orchestra

PROGRAM XXII

THE EARLY VERDI

GIUSEPPE VERDI (1813–1901) was born the same year as Richard Wagner; he lived to see the rise of Romanticism, the triumph of the Wagner music drama, and the establishment of the modern schools.

Verdi was the last and greatest of the old school of Italian opera composers, and the founder of the modern school of Italy. His work is divided into three periods:

FIRST PERIOD.—Simple melodic charm.

I Lombardi, (1843).

Ernani, (1844). (Story taken from Victor Hugo's melodrama).

SECOND PERIOD.—Elaborate dramatic effects in vocal and orchestral forces.

Rigoletto, (1851), from Victor Hugo's "Le Roi s'amuse."

Il Trovatore, (1853). Extreme melodrama.

La Traviata, (1853). Dumas' "Camille."

The Sicilian Vespers, (1855). Historical.

Simon Boccanegra, (1857). Melodrama.

The Masked Ball, (1861). Scene laid in New England.

The Force of Destiny, (1862). Typical Grand Opera melodrama.

Don Carlos, (1867). Historical.

THIRD PERIOD.—Influence of Wagner.

Aida, (1871). Egyptian subject.

Otello, (1887). Shakespeare's Tragedy.

Falstaff, (1893). Shakespeare's Comedy, "Merry Wives of Windsor."

Verdi's first success as an opera composer was with *I Lombardi* (1843) and *Ernani* (1844), and as his music instantly won the public's favor, a new opera appeared almost every year. Many of these were not successful, but with *Rigoletto* (1851), Verdi became universally recognized as the greatest Italian master of the day. From this time, those simple melodies, which had satisfied the composer for his early operas, became more intensely dramatic, and greater harmonic variety was employed. Verdi possessed a wealth of melody and a rare gift for passionate expression in tragedy and melodrama and he now began to use it.

Italy was undergoing great political changes, and the masculine vigor of Verdi's melodies seemed to arouse the patriotism of the Italians to such an extent that in a certain sense Verdi may be looked upon as the founder of a modern national school of opera. Before the performance of *Ernani* in 1844, the police forced Verdi to make certain changes in the score lest it should provoke an insurrection.

Although through all of the works of the second period the old-fashioned *bel canto* still claims chief consideration, with *Rigoletto* a new force seems to enter Verdi's operas. *Rigoletto's* great monologue is a simple piece of pure declamation, which up to that time had been unheard in Italy. The whole of the last act discloses a Verdi which is not again found until *Aida*.

In *Il Trovatore* the composer allows the melodrama to run wild, but it does not interfere too seriously with the arias and concerted pieces. Many of the most popular of the Verdi selections are from the score of *Il Trovatore*, which still retains a first place in the opera houses of the world.

In *La Traviata*, Verdi shows once more a glimpse of his later genius. The characterization of his music in this work would be remarkable had he not sacrificed so much to the prima donna, who wished to display her vocal attainments as Violetta; yet the operagoer owes to this singer some of the most beautiful examples of coloratura *bel canto* to be found in opera.

The *Sicilian Vespers* is based on an historical event of such character that it becomes practically a national opera. The work achieved but scant success.

The Masked Ball was a popular favorite for many years. The scene is laid in New England.

La Forza del Destino (*The Force of Destiny*) shows the later more elaborate style of harmony and instrumentation of the Verdi of *Aida*. The story is, however, an impossible melodrama of the old grand opera style.

Don Carlos is a setting of a Spanish episode of Court life. There are scenes here which foreshadow the coming greatness of Verdi, but conventional usage frequently spoils them.

Ernani:

ILLUSTRATIONS.

- | | | |
|------|---------------------------------------|----------|
| 7552 | Infelice e tu credevi (Unhappy One) | Pinza |
| 6875 | Ernani involami (Ernani, Fly With Me) | Ponselle |

Rigoletto:

- | | | |
|-------|---|--|
| M-32 | Complete Opera | Famous Artists and La Scala Orchestra, Milan |
| 1704 | La donna è mobile (Woman is Fickle) | Gigli |
| 1282 | Questa o quella (Mid the Fair Throng) | Schipa |
| 7383 | { Caro Nome (Dearest Name)
Tutte le feste (On Every Festal Morn) } | Pons |
| 10012 | Quartet—Bella figlia dell' amore (Fairest Daughter of the Graces) | Galli-Curci, Homer, Gigli, de Luca |

Il Trovatore:

- | | | |
|-------|---|--|
| M-106 | Complete Opera | Famous Artists and La Scala Orchestra, Milan |
| 8097 | Miserere | Ponselle-Martinelli |
| 8105 | Ai nostri monti (Home to Our Mountains) | Homer-Martinelli |

La Traviata:

- | | | |
|-------|--|--|
| M-112 | Complete Opera | Famous Artists and La Scala Orchestra, Milan |
| 14184 | Ah, fors' è lui (One of Whom I Dreamed) | Jepson |
| 7605 | Di provenza il mar (Thy Home in Fair Provence) | Thomas |

Simon Boccanegra:

- | | | |
|-------|------------|--|
| 15642 | Selections | Bampton, Martinelli, Tibbett, Warren and Others; Met. Opera Chorus |
|-------|------------|--|

Masked Ball:

- | | | |
|------|----------------------|---------|
| 7353 | Eri tu (Is It Thou?) | Tibbett |
|------|----------------------|---------|

La Forza del Destino:

- | | | |
|------|---|----------------|
| 6875 | Pace, pace, mio dio (Peace, Peace, Oh My Lord) | Ponselle |
| 8097 | La Vergine degli angeli (May Angels Guard Thee) | Ponselle-Pinza |
| 8069 | Solenne in questa ora (Swear in This Hour) | Gigli-de Luca |

Don Carlos:

- | | | |
|------|------------------------------|--------|
| 7191 | O don fatale (Oh Fatal Gift) | Onegin |
|------|------------------------------|--------|

PROGRAM XXIII
THE LATE VERDI

WITH his opera of *Aida*, Verdi's true dramatic greatness stands revealed. As this work was written for the opening of the grand opera house in Cairo, Verdi chose an Egyptian subject, and this seemed to give him an inspiration to depart from the customary operatic model.

Although the score is absolutely Italian in melodic feeling, it must be conceded that Verdi was greatly influenced by the Wagner music drama. He here uses the orchestra with a proportion and balance in relation to the singers, which is not found in his earlier works. He also introduces local color by the use of real Oriental airs, but throughout the work there is still the wonderful charm of the best of Italian melody.

It was sixteen years before his next opera appeared, yet *Otello* is considered by musicians to be Verdi's masterpiece. An excellent condensation of Shakespeare's tragedy was furnished Verdi for his libretto by the musician, Boïto, who also showed his dramatic power in several scenes, which are his own conception. With *Otello*, Verdi shook off



GIUSEPPE VERDI

all the shackles of conventionality, but still kept his wonderful melodic charm. Here Verdi openly avows the use of motives, and displays great skill in the working out of these characteristic themes in the orchestra.

The composer was in his eightieth year when he wrote his last opera, *Falstaff*, yet the work is filled with the spirit of youthful gaiety. This opera is also based on a Shakespearean adaptation made by Boïto, the music becoming a definite part of the action in real Wagnerian manner. The part writing is very complicated in many instances, but Verdi also has displayed a rare and imaginative beauty, which

has never been equaled in any of his works.

Streatfeild says of Verdi: "He was not like his great contemporary, Wagner, one of the world's great revolutionists. His genius lay, not in overturning systems, and in exploring paths hitherto untrodden, but in developing existing materials to the highest conceivable pitch of beauty and completeness. His music has nothing to do with theories, it is the voice of nature speaking in the idiom of art."

ILLUSTRATIONS

Aïda:

M-54	Complete Opera	<i>Famous Artists, Chorus and Orchestra of La Scala, Milan</i>
11897	Triumphal (Grand) March	<i>Fiedler-Boston "Pops" Orchestra</i>
8993	Céleste Aïda—Heavenly Aïda	<i>Caruso</i>
8993	Ritorna vincitor (Return Victorious)	<i>Ponselle</i>

- ## PROGRAM XXIV

Ruggiero Leoncavallo (1858-1919).....	{ <i>I Pagliacci</i> , (1892). <i>La Bohème</i> , (1897). <i>Zaza</i> , (1900). <i>Maia</i> , (1910). <i>Zingari</i> , (1913). <i>Edipo Re</i> , (1921).
Pietro Mascagni (1863).....	{ <i>Cavalleria Rusticana</i> , (1890). <i>Iris</i> , (1898). <i>Isabeau</i> , (1912).
Alberto Franchetti (1860).....	{ <i>Israel</i> , (1888). <i>Christoforo Colombo</i> , (1892). <i>Germania</i> , (1902).
Umberto Giordano (1863).....	{ <i>Andrea Chenier</i> , (1896). <i>Fedora</i> , (1898). <i>Mme. Sans Gene</i> , (1915). <i>La Cena della Beffe</i> , (1924).

	<i>Le Villi</i>, (1884). <i>Manon Lescaut</i>, (1893). <i>La Bohême</i>, (1896). <i>La Tosca</i>, (1900). <i>Mme. Butterfly</i>, (1904).
Giacomo Puccini (1858-1924).....	<i>Girl of the Golden West</i>, (1910). <i>Il Tabarro</i>, (1919). <i>Suor Angelica</i>, (1919). <i>Gianni Schicchi</i>, (1919). <i>La Rondine</i>, (1917). <i>Turandot</i>, (Posthumous).
Ermanno Wolf-Ferrari (1876).....	<i>Le Donne Curiosè</i>, (1903). <i>The Secret of Suzanne</i>, (1910). <i>The Jewels of the Madonnâ</i>, (1911). <i>L'Amore Medecin</i>, (1913). <i>Il Campiello</i>, (1936).
Riccardo Zandonai (1883).....	<i>Conchita</i>, (1911). <i>Francesca di Rimini</i>, (1914).
Italo Montemezzi (1875).....	<i>L'Amore Dei Tre Re</i>, (1913). <i>Le Nave</i>, (1919).
Franco Alfano (1876).....	<i>Resurrection</i>, (1902). <i>Cyrano de Bergerac</i>.
Ottorino Respighi (1879-1936).....	<i>Sunken Bell</i> <i>La Fiamma</i> <i>Lucrezia</i>
Ildebrando Pizzetti (1880).....	<i>Fedra</i>, (1915). <i>Debora e Jaéle</i>, (1923).
Mario Castelnuovo-Tedesco (1895).....	<i>Machiavelli</i> <i>La Mandragola</i>
G. Francesco Malipiero (1882).....	<i>La Favola del Figlio</i>, (1934) <i>Cambriato</i>, (1934).

The direct followers of Verdi were more or less overshadowed by the towering genius of their greater Italian master. It is a strange circumstance that with the exception of Puccini and Wolf-Ferrari, most

of the Italian composers are known to fame because of only one outstanding opera.

Arrigo Boito is the composer of but one opera, *Mefistofele*, yet in this work he has shown himself to be a master of the Wagnerian principles. In this adaptation of *Faust*, as an Italian opera, it must be conceded that Boito has more successfully reproduced the atmosphere of Goethe than has any other opera composer inspired by this story. Boito's dramatic gifts were also an aid to Verdi, for it was Boito who provided the librettos for both *Otello* and *Falstaff*.



ARRIGO BOITO

Amilcare Ponchielli is known for his *Gioconda*, a work based on Victor Hugo's *Angelo, the Tyrant of Padua*. There is much in *Gioconda* which reflects the influence of both *Aida* and *Mefistofele*. Ponchielli was possessed of great dramatic gifts, and he also understood the strength of pure melody.

Nicola Spinelli, in his *A Basso Porto*, gives a picture of the darkest side of life in Naples. It is the first great Italian opera to deal with everyday life and although the subject, as it here is used, is an unpleasant one, it is a significant fact that in modern music there has been found a decided tendency toward the picturing of life as it actually exists. One must acknowledge this realism as one of the results of national expression.

ILLUSTRATIONS

La Gioconda:

- 8084 Enzo Grimaldo
- 11833 Dance of the Hours
- 12150 Cielo e mar (Heaven and Ocean)
- 8174 Barcarola

Gigli-de Luca
Fiedler-Boston "Pops" Orchestra
Bjoerling
de Luca-Metropolitan Opera Chorus

PROGRAM XXV

PUCCINI

THE most popular Italian operatic composer since Verdi was Giacomo Puccini (1858-1924), whose works have been successful throughout the musical world. Puccini's first opera, *Le Villi*, appeared in 1884. This strange subject is depicted with the imaginative power of a genius; the orchestration, so descriptive of the weird legend, attracted

great interest to its young composer, although the work was not, in any sense, a success.

Puccini's next work, *Edgar*, was a flat failure, but in his setting of *Manon Lescaut* he showed his true worth, although the Italian version



GIACOMO PUCCINI

of the story has never been so successful as that written by the gifted Frenchman, Jules Massenet. It was with *La Bohème* in 1896 that Puccini achieved his first great triumph, for this setting of Mürger's famous novel will ever remain a masterpiece. While it was impossible to make a connected story from the novel, Puccini's four scenes from the lives of the joyous Bohemians are so filled with the spirit of the story that the work seems complete and al-

together satisfying. The composer has never once forgotten his Italian ancestry, although the style and coloring of the music echoes the spirit of Parisian life. No more popular opera has ever been produced.

In 1900 another triumph awaited the composer in the production of *La Tosca*, a clever condensation of Sardou's famous drama. Strangely enough *La Tosca* and *Gianni Schicchi* are the only operas by Puccini in which the scene is laid in Italy.

Madame Butterfly, with its scenes set in Japan, was first produced in Milan in 1904, and was pronounced a failure. It remained for America to recognize the beauty and charm of this work, which has done more to popularize Puccini's name in this country than all his other operas.* The success of the work has spread through Europe, although the Italians still favor *La Bohème* and *Tosca*.

In 1910 American critics rather severely arraigned Puccini for attempting the musical setting of the American play, *The Girl of the Golden West*. While visiting America for the production of *Madame Butterfly*, Puccini saw Blanche Bates in the character of Minnie, and asked Mr. Belasco if he might use as his next libretto *The Girl of the Golden West*. The production of this work was awaited with interest and rightly enough the premiere took place in America. Even Puccini's

* It should be recalled that when *Madame Butterfly* was first presented in America it was sung in English.

great popularity in this country did not offset the strange combination of American cowboys singing in tones of Italian lyric beauty, and the opera did not meet with the sympathetic interest anticipated by the composer. It was not until the production of the work in Europe that any true appreciation was shown for this opera. Although there are moments of great dramatic strength in *The Girl of the Golden West*, there is less of the impassioned Puccini melody than is to be found in his earlier works. *La Rondini*, produced in 1917, was less successful.

In 1919 appeared three short operas, *Il Tabarro*, *Suor Angelica* and *Gianni Schicchi*, which have met with great success in Europe as well as America. After the composer's death his opera *Turandot* was produced. It has met with but scant success.

Many years ago the great Verdi named Puccini as his rightful successor, and the world has certainly justified Verdi's choice.

ILLUSTRATIONS

Manon Lescaut:

1213 Donna non vidi mai (Maiden So Fair) Gigli

La Bohème:

M-518, M-519 Complete Opera Famous Artists and Orchestra of La Scala, Milan

6595 Racconto di Rudolfo (Rudolph's Narrative) Martinelli

6790 Mi chiamano Mimi (My Name is Mimi) Bori

1333 Musetta's Waltz Bori

6561 Addio (Farewell) Bori

8069 Ah, Mimi tu più (Ah Mimi, Thou False One) Gigli-de Luca

8068 Death Scene Bori-Schipa

La Tosca:

M-539, M-540 Complete Opera

Famous Artists and Orchestra of Royal Opera House, Rome

4372 Recondita armonia (Strange Harmony) Bjoerling

14184 Vissi d'arte (Love and Art) Jepson

4408 E lucevan le stelle (The Stars Were Shining) Bjoerling

Madame Butterfly:

M-700, M-701 Complete Opera

Famous Artists, Chorus and Orchestra of Royal Opera House, Rome

8921 O quant' occhi fisi (Love Duet) Giannini-Wittrisch

6790 Un bel di vedremo (Some Day He'll Come) Bori

Girl of the Golden West:

4408 Ch'ella mi creda libera (Let Her Believe) Bjoerling

La Rondine:

14615 Ore dolci e Divine (What Hours of Sweetness) Bori

PROGRAM XXVI
MASCAGNI AND LEONCAVALLO

MANY of the modern Italian opera composers reflect the combination of the Italian *bel canto* with the principles of the Wagnerian music drama. Although Puccini was the most prolific composer, Leoncavallo in *I Pagliacci*, and Mascagni in *Cavalleria Rusticana*, both achieved universal recognition.

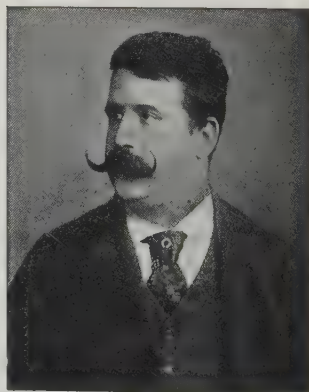


PIETRO MASCAGNI

Pietro Mascagni (1863) won his first fame as an opera composer with his *Cavalleria Rusticana*, produced in 1890. The success of this work has been phenomenal. The story is a simple Sicilian tale, which Mascagni set to vigorous music, oftentimes coarse, but always melodious. The over-praise of *Cavalleria* had a serious effect on Mascagni's later works, for he has not

again equaled the strength of his first opera. *L'Amica Fritz* and *I Rantzau* were both failures. *Guglielmo Ratcliffe* and *Silvano*, both produced in 1895, have been given rarely outside of Italy. *Zanetto* (1896) is said to be very popular throughout Italy. *Iris* (1898), based on a Japanese story, has been produced in many cities in Europe and in America. *Isabeau* (1918), won for the composer but moderate success.

Ruggiero Leoncavallo (1858-1919), although older in years than Mascagni, was the composer of but one successful opera, *I Pagliacci* (1892); this work being also, like *Cavalleria*, a setting of a simple Italian tale of everyday life. Although it is a short work, it is the only one of Leoncavallo's compositions which has scored a genuine success. *La Bohème* (1897) was completely overshadowed by Puccini's setting of the same story. *Zaza* (1900) found little favor in Italy and but a moderate success in America. In 1913 Leoncavallo came to America to produce *Zingari*, an opera founded on a Hungarian gypsy



RUGGIERO LEONCAVALLO

theme. There is little in *Zingari* which Leoncavallo had not already expressed in *I Pagliacci*. Leoncavallo was too theatrical and sensational in his art to be considered a remarkable genius. His music is reminiscent of Wagner, Meyerbeer, and Verdi, yet his command of orchestral forces gives an impassioned dramatic strength to his works. Leoncavallo wrote all his own librettos. After Leoncavallo's death, *Edipo Re*, which he wrote for his friend, Titta Ruffo, was given its production.

ILLUSTRATIONS

Cavalleria Rusticana (*Rustic Chivalry*) (*Mascagni*):

- M-98 Complete Opera *Famous Artists, Chorus and Orchestra of La Scala, Milan*
 4303 Intermezzo *Fiedler-Boston "Pops" Orchestra*
 8109 Siciliana (Thy Lips Like Crimson Berries) *Martinelli*
 9886 Gli aranci olezzano (Chorus, Perfume of Orange Blossoms) *Metropolitan Opera Chorus*

8222 Brindisi (Drinking Song) *Gigli*

I Pagliacci (*The Players*) (*Leoncavallo*):

- M-249 Complete Opera *Famous Artists, Chorus and Orchestra of La Scala, Milan*
 6587 Prologue *Tibbett*
 8526 Ballatella (Bird Song)—Che volo d'angelli! (Ye Birds Without Number!) *Pacetti*
 1183 Serenata d'Arlecchino (Harlequin's Serenade) *Schipa*
 7720 Vesti la giubba (On With the Play) *Caruso*
 6754 No, Pagliacci, non son! (No, Punchinello, No More!) *Martinelli*

PROGRAM XXVII

MODERN ITALIAN OPERA

THE Italy of today still maintains its interest in opera composition and new works by Italians are constantly appearing. Alberto Franchetti (1869–) has been called "The Meyerbeer of Modern Italy." His best music is written for massive stage effects of a spectacular character. *Christoforo Colombo* was written for the Columbus celebration in 1892. It was produced at that time in Genoa, but it was not heard in America until 1913. *Germania*, a setting of the student uprising in Germany during the Napoleon campaigns, was produced in Milan in 1902, and was heard in America in 1910.

Umberto Giordano (1863), although the composer of several operas, did not reach distinction until 1896, when *Andrea Chenier* scored a real success. *Fedora* (1898) was also successful, but *Siberia* (1904) and *Mme. Sans Gene* (1913) met with little favor either in Italy or America. *La Cena della Beffe* (1924), is such a remarkable drama that it has added much interest to modern opera repertory.



ERMANNNO WOLF-FERRARI

The greatest genius of modern Italian opera is Ermanno Wolf-Ferrari (1876), whose works have been received with great enthusiasm in Europe and America. Wolf-Ferrari is the son of a German father and an Italian mother. He was trained in the strictest rules of counterpoint by Josef Rheinberger, of Munich; then went to Italy, where he came under the influence of Verdi's operas. His German training in composition has been combined with his native inheritance of Italian melody. Wolf-Ferrari, in *Le Donne Curiose*, a setting of Goldoni's comedy, and in *The Secret of Suzanne*, a little one-act comedy, has displayed a charm and grace which are reminiscent of Mozart. *The Jewels of the Madonna*, which was given its Italian premiere, under the direction of the composer, by the Chicago Opera Company, in January, 1912,* is one of the greatest operatic works since Wagner. A sordid, unpleasant tale of Neapolitan everyday life is the theme, but Wolf-Ferrari's remarkable dramatic sense (the composer writes his own librettos) has given a perfect picture of street life in Naples. Wolf-Ferrari's use of the Neapolitan folk melodies is masterful. No composer since Dvořák has caught the essence of the folk spirit as does Wolf-Ferrari in this opera.

L'Amore Medicin, a setting of Molière's comedy, was produced in 1913 with great success. His last Opera *Il Campiello* was produced in 1936.

Riccardo Zandonai (1883) is a recent addition to the list of opera composers of Italy. Zandonai, while influenced by the national idea of modern music, is also exceedingly original in his instrumentation and methods of composition. *Conchita*, produced in 1912, is a remarkable blending of Spanish folk music and modern impressionism.

Francesca di Rimini, produced in 1914, is an excellent example of the modern music drama of the Italian impressionistic type.

The sensational success of *L'Amore Dei Tre Re* (*The Love of the Three Kings*), produced in New York, January 2, 1913, introduced to the operatic world another modern genius in Italo Montemezzi (1875) who has been proclaimed as "the legitimate heir to the supremacy of Verdi."

* As Wolf-Ferrari's works, although written in Italian, had all been produced in Germany, this performance was the first the composer had heard where his work was sung in its original form.

Montemezzi's *Le Nave*, based on the drama by d'Annunzio, is a gigantic work, but will never attain the universal popularity of *L'Amore Dei Tre Re*.

Franco Alfano (1876), has written several operas. His greatest work is *Resurrection* based on the Tolstoi novel. It was produced in 1902 but was heard for the first time in America in 1925 when it was given by the Chicago Civic Opera Company.

Ottorino Respighi (1879-1936), although known best as an orchestral composer, has written several operas. *The Sunken Bell*, after the Hauptmann play, and *La Fiamma* are considered his best dramatic works.

Ildebrando Pizzetti (1880), an outstanding figure in the modern Italian school, scored his first real operatic success in 1915, when *Fedra*, based on a libretto by D'Annunzio, was produced. His *Debora e Jael*, produced in 1923, is considered Pizzetti's greatest work.

Mario Castelnuovo-Tedesco (1895), won his reputation as an opera composer with *Machiavelli* and *La Mandragola*.

Gian Francesco Malipiero (1882), attracted the world's attention with his opera *La Favola del Figlio Cambriato*, which was successful in its German premiere in 1934, but banned by Mussolini because "of political and moral reasons."

ILLUSTRATIONS

Secret of Suzanne (Wolf-Ferrari):

4412	Overture	Fiedler-Boston "Pops" Orchestra
14616	Gioia, La nube leggara (O Joy to Be Musing)	Bori

Jewels of the Madonna (Wolf-Ferrari):

1742, 1743	Intermezzo—Introduction to Act Two and Introduction to Act Three	Ormandy-Minneapolis Symphony Orchestra
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Andrea Chénier (Giordano):

6707	{ Un di all' azzurro spazio (Over Azure Fields)	} Martinelli
	{ Come un bel dí di Maggio (As Some Soft Day in May)	
7153	Nemico della patria? (Enemy of His Country?)	Ruffo

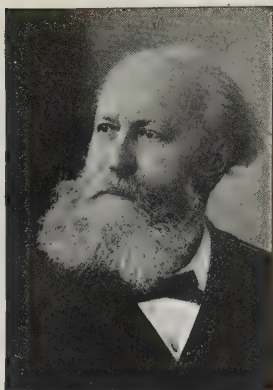
Fedora (Giordano):

1735	Amor ti vieta di non amar (My Love Compels Thy Love)	Ziliani
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PROGRAM XXVIII

GOUNOD

UNTIL the middle of the nineteenth century the opera in France was entirely influenced by Italian and German composers. Yet the modern French opera school is one of the strongest forces in the development of the music drama since Wagner.



CHARLES GOUNOD

The most popular composer of the post-romantic French school was Charles Gounod (1818–1893), who was trained in the grand opera traditions of Meyerbeer, but who was also strongly influenced, first by the purity and serenity of Mozart, later by the strength of Wagner.

It was Gounod's original intention to enter the church, and he always retained an interest in religion, which is reflected in many of his compositions. Gounod's first opera, *Sapho* (1851), was never really successful, but in his setting of Molière's comedy, *Le Médecin Malgré Lui* (1858), he scored an immediate popularity.

It was not until 1859 that Gounod's reputation was absolutely established, with the production of his masterpiece, *Faust*. No later work by this composer has ever reached the heights of dramatic musical beauty found in this setting of Goethe's tragedy. It is strange that this story, essentially Teutonic in idea, should have appealed so strongly to the French imagination. Berlioz also used the Goethe drama for his dramatic cantata, *The Damnation of Faust* (1846). This work undoubtedly paved the way for the later popularity of Gounod's opera. No work of the nineteenth century French school is so well known or so universally popular as in *Faust*.*

Philémon et Baucis (1860) was built on the lines of the *opéra comique*, but in *La Reine de Saba* (1862) Gounod returned to the grand opera style, although neither in this work, nor in *Mireille* (1864) did he achieve the popularity of *Faust*. In 1869 the composer's *Romeo and Juliet* was given to the world. This setting of Shakespeare is ranked next to *Faust* in the catalogue of Gounod's works, yet there are many critics, who, although acknowledging the beauties of Gounod's other works, claim immortality only for *Faust*.

Gounod was a thorough master of instrumentation, yet his dramatic compositions, as one writer says, "seem to hover between mysticism and voluptuousness." This contrast between two opposing principles may be traced in all his works, sacred or dramatic; in the chords of his orchestra, majestic as those of a cathedral organ, we recognize the mystic—in his soft and original melodies, the man of pleasure. In a

* The Faust legend of the redeeming power of woman's love is found in many folk stories. On the sea it becomes The Flying Dutchman; in the South, Don Juan; in the mountains, Manfred; in the forest towns, The Free Shooter; in the scholastic towns, Doctor Faustus.

word, the lyric element predominates in his work, too often at the expense of variety and dramatic truth.

ILLUSTRATIONS

Faust:

M-105	Complete Opera	<i>Soloists, Chorus and Orchestra of L'Opera, Paris</i>
9697	Kermesse (The Fair)	<i>Metropolitan Opera Chorus</i>
8452	Dio possente (Even Bravest Heart)	<i>Tibbett</i>
1753	Le veau d'or (Calf of Gold)	<i>Pinza</i>
15542	Salut demeure (All Hail, Thou Dwelling Lowly)	<i>Crooks</i>
14725	Jewel Song	<i>Norena</i>
19783	Soldiers' Chorus	<i>Victor Male Chorus</i>
7600	Sérenade Mephistopheles (While You Play at Sleeping)	<i>Chaliapin</i>
36235	Final Trio (Then Leave Her)	<i>Cross-Booth-Walker</i>
9646, 9647	Ballet Music	<i>Royal Opera Orchestra</i>

Romeo and Juliet:

14742	Juliet's Waltz Song	<i>Norena</i>
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Queen of Sheba:

35763	Cortège	<i>Victor Symphony Orchestra</i>
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PROGRAM XXIX

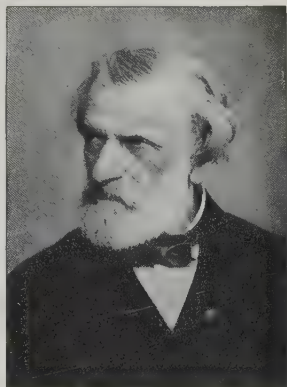
OPÉRA COMIQUE IN FRANCE

IN THE seventeenth century, opera was divided by Marc Antonio Cesti, of the Venetian school, into *opera seria* and *opera buffa*, the latter being the name given to the opera in which the story is of humorous character and the dialogue in musical recitative. In France this form was known as *opéra comique*.

Here the recitative was spoken. Any work in which the spoken dialogue occurred came under this general classification, whether it was humorous or dramatic in character.*

The real founder of modern French *opéra comique* was Daniel Auber (1782-1871), whose long life enabled him to see the rise of the French school of opera, the reforms of Wagner and the dawn of modern music.

Auber's successor as Director of the Paris Conservatoire was Ambroise Thomas (1811-1896). His greatest work is *Mignon*, which was produced in 1866. Like *Faust* this opera is a setting of a Goethe play, *Wilhelm Meister*. *Mignon* has gained a world-wide popularity. Like Gounod, Thomas went to Shakespeare for the inspira-



AMBROISE THOMAS

* Bizet's *Carmen* is classified as *opéra comique*.

tion of his second work, *Hamlet*, which was produced in 1868. It scored a success in Paris, but has been rarely heard outside of France. Thomas was so impressed by the music written by his contemporaries that much of it is reflected in his works. Therefore his earlier operas show the style of Auber and Halévy, while *Mignon* clearly proclaims the influence of Gounod's *Faust*. *Hamlet* is considered by Parisian critics to be the masterpiece of Thomas, yet the music, as Streatfeild says, is "grandiose rather than grand." Although Ophelia's *Mad Scene* is ludicrous from a dramatic viewpoint, it is brilliantly written for the voice and delights the soul of every coloratura soprano, as well as her hearers.

Jacques Offenbach (1819-1880) was a German Jew by birth, but, as practically his entire life was spent in Paris, his music is far more French in feeling and expression than that of many of his Gallic contemporaries. His operas *Orpheus in Hades* (1858), *The Grand Duchess* (1867) and *The Tales of Hoffman* (1881) are popular favorites in grand opera houses all over the world, though they are in reality operettas. The greatest opera by Offenbach is *The Tales of Hoffman*, which is a work of great charm filled with piquant melodies and written with rare musicianship.

Jean Robert Planquette (1848-1903) wrote many excellent light operas quite as popular in England as in France. His *Chimes of Normandy* is his best operetta.

Benjamin Godard (1849-1895) was trained as a violinist but several of his operas were popular in France during his day. Endowed with a beautiful gift for pleasing melody, Godard, who was one of the most prolific of composers, was exceedingly hasty in his workmanship. His best work is *Jocelyn*.

Leo Delibes (1836-1891) wrote many operettas and ballets. His early opera, *Le roi l'a dit* (1873), and his *Ballets Sylvia* and *Coppélia* won for him instant popularity, but his greatest work is now considered to be *Lakmé*, in which he followed the exotic Oriental melodic trend established by David. There are many graceful and charming melodies found in *Lakmé* as well as in his *Ballets* which place Delibes in a class by himself.

Edouard Lalo (1823-1892), like Godard, was educated as a violinist. He wrote many excellent compositions for his chosen instrument as well as for the 'cello. His best opera is *Le Roi d'Ys* (1888). Lalo was a more able and sincere composer than Delibes although his rare gift of orchestration and true musicianship is frequently overshadowed by the more sparkling genius of his contemporary.

ILLUSTRATIONS

Crown of Diamonds (Auber):

12806 Overture

Lambert-London Philharmonic Orchestra

Mignon (Thomas):

12038 Overture

Fiedler-Boston "Pops" Orchestra

1361 { Connais-tu le pays? (Know'st Thou the Land?) }
 { Me voici dans son boudoir (Here I Am in Her }
 Boudoir)—Gavotte }

Bori

7110 Polonaise—Io son Titania (I am Titania)

Galli-Curci

6642 Cradle Song—De son coeur j'ai calme la fievre (From Her Heart the Fever
 Departed)

Pinza

Sylvia Ballet (Delibes):

11655 Intermezzo; Valse Lente

Royal Opera Orchestra

1670 Pizzicato Polka

Ormandy-Minneapolis Symphony Orchestra

Orpheus in Hades (Offenbach):

35881 Overture

Victor Orchestra

Tales of Hoffman (Offenbach):

1747 Barcarolle

Bori-Tibbett

Lakmé (Delibes):

1502 { Là-bas, dans la forêt (In the Forest) }
 { Où va la jeune Hindoue (Indian Bell Song) }

Pons

Jocelyn (Godard):

8421 Berceuse

Crooks

PROGRAM XXX

BIZET

ONE of the greatest geniuses of the French opera was Georges Bizet (1838–1875), whose last work, *Carmen*, is, perhaps, the most popular opera ever written. Many critics believe it to be the greatest opera since Wagner.

With Bizet's compositions the influence of Wagner is more keenly felt than in the works of any other French composer.

Bizet's genius is first shown in two Oriental works modeled after David, and employing the ideas of Wagner. These are *The Pearl Fishers* (1863) and *Djamileh* (1872), which although possessing charm, seem scarcely worthy to rank with *Carmen*. It seems hard to realize that when this work was produced in 1875 it was received with such coldness that Bizet died shortly after its performance, a broken-hearted man. The



GEORGES BIZET

popularity of *Carmen* has been phenomenal, but it is rightly deserved, for in no modern work has the depth of tragedy been more dramatically set to music than in this remarkable picture of Spanish life. *Carmen* may rightly be considered national opera, for, although the work of a French composer, the spirit of the Spanish folk has been reflected in every measure of this music.

Although not an opera, the incidental music which Bizet wrote for Alphonse Daudet's drama, *L'Arlésienne* (1872), is considered one of the great dramatic works of the French school.

Bizet's chief characteristic was the national atmosphere with which he surrounded all of his works. In his two earliest operas the Oriental coloring is used, while in *L'Arlésienne* and *Carmen* the warm tones of the south and the characteristic rhythms of southern France and Spain are remarkably portrayed in the music.

ILLUSTRATIONS

Carmen:

M-128	Complete Opera	<i>Famous Artists and Orchestra of the Opéra Comique, Paris</i>
1356, 6873, 6874	Suite	<i>Philadelphia Orchestra</i>
8091	{ Habanera Chanson Bohême (Gypsy Song) }	<i>Jeritza</i>
8124		
	Toreador Song	<i>Tibbett</i>
14234	Air de la fleur (Flower Song)	<i>Caruso</i>

PROGRAM XXXI

MASSENET

ONE of the most prolific opera writers of recent times was Jules Massenet (1842-1912), of the French opera school. Massenet was graduated from the Paris Conservatoire, winning the *Grand Prix de Rome*, and after his return from Italy became a professor at the *Conservatoire*, and also a director at the *Opéra Comique*.

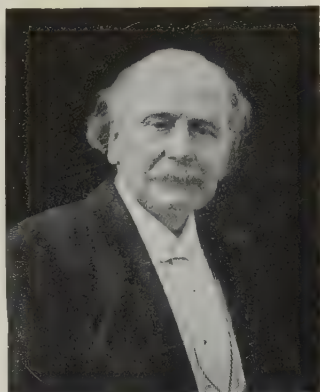
Massenet's operas are classed as lyric dramas, and follow the general idea of Gounod, from whom he has inherited a sensuous melodic gift, which is the chief charm in his works. Massenet also proved himself susceptible to the influence of Wagner; although, even in those operas where the Wagnerian system of guiding themes is most apparent, one always feels the distinct influence of the French school. His works have had a tremendous vogue in France, England, and America. Massenet has used many subjects from all schools and lands as the dramatic foundations for his works. His first successful opera was *Le Roi de Lahore* (1877). *Hérodiade* (1881), contains some of the

best music the composer has ever written, though the spectacle of Salome singing a love duet with John the Baptist, can hardly be considered as dramatically fitting.

Manon (1884) is one of Massenet's most beautiful works, for this delicate drama is admirably suited to his style. *Le Cid* and *Le Mage* were regarded as failures, but *Esclarmonde* (1889) marks an important stage in Massenet's career, as his use of the Wagnerian principles now becomes clearly apparent.

For his next work Massenet used a German text, Goethe's *Werther* (1892), inspiring him with a musical setting considered by many musicians to be his best. *Thaïs* and *La Navarraise* were both produced in 1894 and have proved to be remarkably popular, though hardly to be ranked with the composer's best works. The sentimental quasi-religious appeal of *Thaïs* has proved to be a strong attraction to the general public, though its superficialities are most apparent to the serious musician. *Sapho* (1897), *Cinderella* (1899), and *Grisélidis* (1901), are all works of light calibre, but in 1902 Massenet revealed an almost forgotten genius in *Le Jongleur de Notre Dame*, which is a musical setting of an old mediæval legend that is sincere, simple and beautiful in its direct appeal. In 1890 *Don Quichotte*, possibly the greatest character study in music of modern days, made a successful debut. Massenet's last work, *Cleopatra* (1914), has been presented in Europe and America but has won only moderate success.

Massenet was a student of folk music and many of the themes he uses give an authentic background to the dramatic situation. When *Werther* sings *Ossian's Ode* in the opera *Werther*, the air is an old Gaelic one. In *Sapho* Jean becomes homesick when he hears an old air of Provence and in the *Jongleur of Notre Dame*, the young minstrel sings several authentic airs of the thirteenth century.



JULES MASSENET

ILLUSTRATIONS

Hérodiade:

6604 Il est doux, il est bon (He is Kind, He is Good)

1639 Vision fugitive (Fleeting Vision)

Thaïs:

6578 Meditation

Jeritza
Thomas

Lewis

Manon:

8421 Le Rêve (The Dream)

Crooks

Les Errinyes:

14902 Élegie

Chaliapin

Werther:

8422 Ossian's Song (Why Awake Me?)

Schipa

Jongleur de Nôtre Dame, La:

6785 Legend of the Sagebrush

Journet

Don Quichotte:

6693 Final Scene

Chaliapin

PROGRAM XXXII

MODERN FRENCH OPERAS

FEW realize that César Franck (1822-1890) ever entered the operatic arena, yet his *Hulda*, a Norwegian viking drama, was produced in 1894. The music is of extraordinary power and beauty. As Franck was practically unknown at the time of his death, save by a few immediate followers, the day may still come when *Hulda* and *Ghiselle* (a posthumous opera finished by d'Indy, may be heard in the opera houses of the world



VINCENT D'INDY

Vincent d'Indy (1851-1931), a follower of César Franck, is the most avowed Wagnerian of this group. His *Fervaal* (1897) was clearly modeled after the patterns of Wagner, but his later works show a decided leaning toward the impressionistic school.

Other French modern composers influenced by Wagner were Ernest Reyer and Emmanuel Chabrier.

Ernest Reyer (1823-1909) used the same Nibelung legends in his *Sigurd* (1884) which Wagner uses in *The Ring of the Nibelungs*, although this opera was finished before the Wagnerian trilogy.

Emmanuel Chabrier (1841-1894) in his opera *Gwendoline* closely follows the Wagnerian pattern.

Gustave Charpentier (1860-) struck a new note in the French opera when his *Louise* was first heard in 1900. This work, which is the story of an everyday working girl in Paris, is a marvelous picture of the seamy side of Bohemian life in Paris. In a certain sense this is a remarkable illustration of national expression. In 1914 appeared a sequel to *Louise* in *Jullien*, a composition which is an operatic version

of the composer's earlier work, *The Life of the Poet*. This work is very intricate and has not met with the popular success of *Louise*.

Claude Debussy (1862-1918) was the most individual genius of the modern musical world. Debussy returned to the old Greek modes for his melodic inspiration, and his music was, as one writer says, "a fluid impressionism." In *L'Enfant Prodigue*, (*The Prodigal Son*), his first vocal work, he hinted at his new forms, but with *Pelléas and Mélisande* (1902), his first and greatest opera, Debussy portrayed a marvelous example of the mystery of the poet Maeterlinck, reflected in a musical setting. No opera since Wagner's *Tristan and Isolde* has presented such novelty and such exquisite blending of poetry and music. Debussy says of it, "I tried with all my sincerity to identify my music with the poetical essence of the drama." In his last work, *St. Sebastian* (1911), Debussy carried his ideas still further. Here the lines are declaimed, without musical accompaniment, the music being entirely symphonic in character, and reflecting the action of the piece. We are too near the music of Debussy to see his works in their proper perspective; only time will tell if this is to be the lasting form of opera in the future.



GUSTAVE CHARPENTIER

Direct followers of Debussy are Paul Dukas (1865-1935), whose greatest operatic work is his setting of Maeterlinck's *Ariane et Barbe Bleue*; Henri Fevrier (1875-), whose *Monna Vanna* is another Maeterlinck opera; and Maurice Ravel (1875-1937), whose short opera, *L'Heure Espagnole*, has attracted much attention.

Camille Saint-Saëns (1835-1921), the dean of modern French opera, followed the old form of French grand opera. His Biblical opera, *Samson and Delilah*, was produced in 1876, and it is but natural that it shows the influence of the old school. But in *Dejanire* (1914) Saint-Saëns clearly shows that he is not in sympathy with the new school of French opera. The work was a failure.

Arthur Honegger (1892) originally one of The Six, is actively engaged in promoting the most advanced ultra-modern music of France through the vehicle of the music drama. His *Judith*, produced in America by the Chicago Civic Opera Company in 1927, is a most remarkable work. Honegger makes his cacophony of actual dramatic

significance throughout this opera, which is one of the most outstanding expressions to be found in modern drama.

Other French operas which have been produced in America as well as France are: *Le Chemineau* and *Le Sauteriot*, by Xavier Leroux; *Le Vielle Aigle*, by Raoul Gunsbourg; *Aphrodite* by Camille Erlanger; *Mme. Chrysanthème*, by Andre Messager; *Noël*, by Frederic d'Erlanger; *Marouf*, by Henri Rabaud.

Several composers of Spanish birth have been identified with the modern French school. Among them are: Felipe Pedrell (1841-1922), *Trilogy*, *The Pyreness* (1902); Isaac Albeniz (1860-1909), *Pepito*; Raoul Laparra (1876), *La Habanera* (1908), *La Jota* (1911); Enrique Granados (1867-1916), *Goyescas* (1916) produced in New York.

A follower of Debussy and Dukas is the Spaniard, Manuel de Falla (1876). His best known opera is *La Vida Breve* (1913). De Falla's ballets, *El Amor Brujo* (1915) and *The Three Cornered Hat* (1919), have won great popularity.

A new opera, *Oedipus*, by Georges Enesco (1881), a Roumanian composer who has been identified with the Paris opera, was produced in Paris in 1936 with outstanding success.

ILLUSTRATIONS

Samson and Delilah (Saint-Saëns):

12318 Bacchanale Fiedler-Boston "Pops" Orchestra

7320 { Printemps qui commence (Delilah's Song of Spring) }
 { Mon coeur s'ouvre à ta voix (My Heart at Thy Sweet Voice) } Onegin

Louise (Charpentier):

6785 Berceuse Journet

9293 Depuis longtemps j'habitais (A Long Time I Have Lived in This Room) Johnson

14153 Depuis le jour (Ever Since the Day) Jepson

L'Enfant Prodigue (Prodigal Son) (Debussy):

7746 Air de Lia Bampton

Ravel:

11882 }
 7143 } Daphnis et Chloé—Ballet Koussevitzky-Boston Symphony Orchestra
 7144 }

de Falla:

M-505 The Three Cornered Hat—Ballet Suite Fiedler-Boston "Pops" Orchestra

PROGRAM XXXIII

THE NATIONAL OPERA OF RUSSIA

THE rise of national opera is contemporaneous with the founding of the national schools of music in Russia, Scandinavia, and Bohemia, in

the middle of the nineteenth century. The Slavic nations have been those most interested in the development of opera. There is practically no operatic school in Scandinavia.*

Bohemian opera is chiefly in the form of the German *singspiel*. (See Program XIX, Part IV.) In the modern school, Leoš Janáček, (1854-1928), the Czech composer, met with success in Central Europe and in America with his realistic opera *Jenufa* produced in 1904. The greatest popular opera success of recent years has been that of *Schwanda, the Bagpipe Player*, by Jaromir Weinberger (1896), which was produced in Prague in 1927. *Schwanda* was given over 2000 performances in four years. Weinberger has also written *The Beloved Voice*, *Leuter von Poker Flat*, *A Bed of Roses*, and *Wallenstein*.

Polish composers have never been prominent in the operatic world although *Halka*, a Polish opera by Stanislaw Moniuszko (1819-1872), has always enjoyed success in its native land. *Manru* (1901), an opera by Ignace Paderewski (1860-1941), never won the success the great pianist hoped for his work.

The outstanding national school of opera is that found in Russia where the most remarkable of all modern operatic works have been developed. Nothing so startling and unusual has appeared in opera since Wagner's day as the works that have come from modern Russia.

The combination of the strange fantastic stories of the Russian folklore as used by the dramatic writers of Russia, the unusual rhythms and sensuous melodies of the folk music, the power and might of the highly colored orchestration, and the dazzling, almost barbaric splendor of the colorful productions, all make Russian opera the most remarkable, dramatic and musical combination which has ever been given to the operatic world.

The Russian singers are highly proficient in the technique of vocal production as well as being great dramatic artists. The Russian choruses contain the deepest bass voices in the world. The dancers give a vital importance to the ballet, while the producers have combined all the national barbaric love of color in their costumes and scenery. The result is a unity of the arts which no other school or opera has ever equalled.

In the early days of Russia, all opera was influenced by the old traditions of the Italian and French schools for all operas produced there were sung in a language foreign to the common people. It was not until opera was given in the Russian language by Russian singers, that great Russian operas began to be written. The first distinctly national

* In May, 1914, the first opera by Christian Sinding, *The Holy Mountain*, was produced in Dessau. This work is not Scandinavian in either subject or musical treatment.

opera was composed by Michail Glinka (1804-1857), who, in his great work, *A Life for the Czar* (1836), laid the foundation of Russian national music. In this opera we find a splendid portrayal of both nationality and patriotism, although it follows the general plan of Italian opera. Glinka's second opera, *Ruslan and Ludmilla* (1842), while lacking in the strong national feeling of his first, is, nevertheless, a much greater dramatic work. Neither of Glinka's operas has ever won success outside of his native land.

Another great pioneer in Russian opera was Alexander Sergievitch Dargomyzhsky (1813-1869) whose operas *The Stone Guest* (1872) and *The Roussalka* (1856) foreshadowed the use of the whole toned scale on which so much of the modern music of France has been founded. Dargomyzhsky considered that Glinka, whom he greatly admired, had only touched the lyric side of opera and he made it his object to bring forward the declamatory and realistic ideals which were later brought to their perfection by the genius of Modeste Mussorgsky (1839-1881). In the writing of his operas Mussorgsky had the close association of his colleagues in the Neo Russian group, and his great works are remarkable examples of that close fraternal helpfulness which existed among those masters, who were the true founders of the Russian national school. *Boris Godounov* (1874) by Mussorgsky is the most remarkable example of the Russian National Opera, but *Khovantchina* (1885), finished after the composer's death, is regarded

as equally remarkable, though the music is much simpler than that of *Boris*.

Anton Rubinstein (1829-1894) wrote many operas which long ago have been forgotten. Several were on Biblical subjects and of those, *The Tower of Babel* (1870) and *The Maccabees* (1875) are occasionally given as oratorios. Of his Russian operas, the best is considered to be *The Demon* (1875), which is still given in Russia.

Alexander Serov (1820-1871) whose *Judith* (1863) and *The Power of the Enemy* (1871) attracted pleasant praise from the great Wagner, was completely under the spell of the Wagnerian music

drama. So, too, was Edvard Napravnik (1839-1916) whose *Doubrovsky* (1895) and *Francesca* (1903) both reflect the Wagner idiom.

Owing to the universal popularity of Tchaikovsky, several of his



MODESTE MUSSORGSKY

operas have been heard in Europe and America. Of these the greatest is undoubtedly *Eugen Onégin* (1879), although *Pique Dame* (1890) and *Maid of Orleans (Jeanne d'Arc)* (1881), are also worthy of mention. Tchaikovsky favored the Italian school, and his operas show his love of the lyric opera, as portrayed by Mozart. Strangely enough the great dramatic strength felt in Tchaikovsky's orchestral works is utterly lacking in his works for the stage.

One of the greatest of the truly Russian works is *Prince Igor*, left unfinished by Alexander Borodin (1833-1887) and completed in 1891 by Rimsky-Korsakov and Glazounov. This is a remarkable historical music drama, which portrays in a brilliant and colorful manner the adventures of this interesting Russian ruler of early days.

Nicholas Rimsky-Korsakov (1844-1908) wrote several great operas which are genuinely Russian in feeling, though he loved best to use more fantastic subject matter than the crude dramatic stories so popular with Dargomyzhsky and Mussorgsky. His best operatic works are: *The Maid of Pskoff* (1873); *The Snow Maiden* (1882); *Christmas Eve* (1895); *Sadko* (1897); *A Night in May* (1880); *The Czar's Bride* (1899); *The Czar Saltan* (1900); *The Invisible City* (1907) and *Coq d'Or (Golden Cockerel)* (1910).

Of the modern day Russians, Igor Stravinsky (1882) has attracted world-wide interest for his opera *The Nightingale* (1914) in which the coloratura soprano, depicting the voice of the bird, is seated with the orchestra. With his *Ballets*, *Bird of Fire* (1910), *Petrouchka* (1911), and *Le Sacre du Printemps (The Rite of Spring)* (1913), Stravinsky has amazed and delighted the modern musical world.

The ballet has always been a popular feature of the Russian opera. Many of the greatest Russian composers have employed this form. Rimsky-Korsakov, Tchaikovsky, and Glazounov have all written popular and charming ballets.

Other Russian operas are:

CESAR CUI (1835-1918)	{	<i>Mandarin's Son</i> (1859).
	{	<i>William Ratcliffe</i> (1869).
	{	<i>Mamzelle Fifi</i> (1903).
MICHAÏL IPPOLITOV-IVANOV	{	<i>Ruth</i> (1887).
(1859-1935)	{	<i>Asya</i> (1900).
	{	<i>Ole von Nordland</i> (1916).
ANTON ARENSKY (1861-1906) . . .	{	<i>A Dream of the Volga</i> (1892).
	{	<i>Raphael</i> (Posthumous)
	{	(1894).

- SERGEI TANEIEV (1856-1915) *Trilogy, Orestes* (1895).
 VLADIMIR REBIKOV (1866-1920) . { *In the Storm* (1894).
 { *The Christmas Tree* (1903).
 SERGEI RACHMANINOFF (1873) . . . { *Aleko* (1892).
 { *The Miser Knight* (1900).
 { *Francesca Di Rimini* (1906).
 SERGEI PROKOFIEV (1891) *Love for Three Oranges* (1921).

ILLUSTRATIONS

Glinka:

- | | | |
|--------------------|--|--|
| 4427 | Overture—Russlan and Ludmilla | <i>Fiedler-Boston "Pops" Orchestra</i> |
| <i>Mussorgsky:</i> | | |
| 11135 | Dance of Persian Slaves—Khowantchina | <i>Coates-London Sym. Orch.</i> |
| 11485 | Coronation Scene—Boris Godounov | <i>Coates-Symphony Orchestra</i> |
| 1237 | In the Town of Kazàn—Boris Godounov | <i>Chaliapin</i> |
| 15177 | { Prayer of Boris
Death of Boris } Boris Godounov | <i>Chaliapin</i> |

Borodin:

- 9123 Overture—Prince Igor *Coates-Symphony Orchestra*
1237 Recitative and Air of Prince Galitsky—Prince Igor *Chaliapin*
M-499 Polovetzki Dances—Prince Igor *Stokowski-Philadelphia Orchestra*
Tchaikovsky:

- | | | |
|-------------------------|---|--|
| 6604 | Adieu forêts (Farewell Ye Hills)—Jeanne d'Arc | <i>Jeritzka</i> |
| 12429 | Polonaise—Eugen Onégin | <i>Fiedler-Boston "Pops" Orchestra</i> |
| <i>Rimsky-Korsakov:</i> | | |
| 6867 | Song of the Viking Guest—Sadko | <i>Chaliapin</i> |
| 1981 | Chanson Indoue (Song of India)—Sadko | <i>Kreisler</i> |

Stravinsky:

- | | | |
|----------------------|---------------------------------------|---|
| M-574 | Petrouchka—Ballet Music | <i>Stokowski-Philadelphia Orchestra</i> |
| M-291 | The Fire Bird Suite (L'Oiseau de Feu) | <i>Stokowski-Philadelphia Orchestra</i> |
| 11160 | Chinese March—Song of the Nightingale | <i>Coates-London Sym. Orch.</i> |
| <i>Rachmaninoff:</i> | | |
| 14902 | The Moon is High in the Sky—Aleko | <i>Chaliapin</i> |

Prokofiev:

- 9128 Waltz Scherzo, March and Scherzo—Love for Three Oranges
Koussevitzky-Boston Symphony Orchestra

PROGRAM XXXIV

ENGLISH OPERA

AFTER the death of Henry Purcell (1695), whose *Dido and Aeneas* (1680) was the first English opera, the opera houses of England were entirely dominated by Italian composers. All of Händel's works, even

those written for England, were written in the Italian language and manner.

Yet throughout the eighteenth century it was the custom to supplement all theatrical productions with interpolated English ballads and old songs, to which new verses were often written.

In 1728 was produced *The Beggar's Opera*, words by John Gay (1685-1732), set to music popular at the time by Dr. John Christopher Pepusch (1667-1752), a German musician living in London. This work established a form of operetta, which was popular in England through the next century. One of the most famous of the composers of the eighteenth century ballad operas was Thomas Arne (1710-1778), who unfortunately tried to produce "opera after the Italian manner," a hybrid form of grand opera, which was never successful.

Sir Henry Bishop (1786-1855) wrote some excellent *ballad operas*, many of them being English adaptations of the work of Mozart, Rossini and Boieldieu. Of his many works in this form *Clari* (1823) has always attracted particular interest, because it was here that the song *Home Sweet Home* first appeared.

Michael Balfe (1808-1870), an Irish composer, was in his youth an opera singer in France and Italy, and was therefore thoroughly conversant with the traditions of the operatic stage. He was gifted with a rarely beautiful melodic sense, and wrote many excellent operas. *The Bohemian Girl* (1843) was his greatest success. This opera still holds the stage in spite of its saccharine melodies and absurd libretto.

William Vincent Wallace (1812-1865) was another Irish composer who achieved success in English comic opera. *Maritana* (1845) and *Lurline* (1860) were popular in England and America for many years.

Sir Julius Benedict (1804-1885) was of German parentage and was trained in the school of von Weber. He spent his life chiefly in England and his opera *The Lily of Killarney* (1863) is still popular there.

Sir George Macfarren (1813-1887) wrote many stage works, but the only one which has outlived him is *Robin Hood* (1860).

Arthur Goring Thomas (1851-1892) wrote a number of excellent light operas of which *Esmeralda* (1883) was the most popular.

Sir Alexander MacKenzie (1847-1935) in *The Cricket on the Hearth*; Sir Charles Stanford (1852-1924) in several operas, *The Veiled Prophet* (1881), *Canterbury Pilgrims* (1884), *Shamus O'Brien* (1896), and *Much Ado About Nothing* (1901) have also won fair success.

But the outstanding work in opera achieved by any English composer was that of Sir Arthur Sullivan (1842-1900), who with William S. Gilbert, gave to the world the greatest comic operas of the modern day. Their early operas, *Trial By Jury* (1875) and *The Sorcerer*

(1877), first brought into public favor the unique combination of humor and musicianship, which later was to give the world so much real pleasure. With *H.M.S. Pinafore* in 1878 Sullivan became the most popular musician of the day. *The Pirates of Penzance* (1880) and *Patience* (1881) soon followed, further increasing the popularity of the Gilbert and Sullivan creations. In *Iolanthe* (1882) (an amazing combination of fairy tale and the hereditary dignity of the House of Lords), Sullivan achieved a triumph. In the *Mikado* (1885) the *Savoy Operas* reached the climax of their popularity. *Ruddigore* (1887), *Yeomen of the Guard* (1888), and the *Gondoliers* (1889), while never achieving the great popularity of the *Mikado*, are merry, witty and brilliant works.

Sullivan was called by his friends "the English Auber"; by his foes "the English Offenbach," but he owed little to either of these composers. His genius was individual and thoroughly English. No better foundation for a future school of English opera could have been built than that started by the Gilbert and Sullivan operettas.

A number of English composers of today are working in the form of the modern opera. Many of them are attempting to use folk music as the foundations of these dramatic works. Ralph Vaughn Williams (1872) was the first to make a real success with a work of this type. His *Hugh the Drover*, produced in 1924, is based almost entirely on English folk airs. Although little known outside of their native land, the following operas by members of the modern English School have been successfully produced in England.

GRANVILLE BANTOCK	{	<i>Cadmar</i> (1892).
	{	<i>Pearl of Ivan</i> (1896).
DAME ETHEL SMYTH	{	<i>The Woods</i> (1901).
	{	<i>The Wreckers</i> (1906)
	{	<i>Irmelin</i> (1890).
FREDERICK DELIUS	{	<i>Koanga</i> (1904).
	{	<i>A Village Romeo and Juliette</i> (1907).
GUSTAV HOLST	{	<i>The Revoke</i> (1895).
	{	<i>The Perfect Fool</i> (1923).
JOSEF HOLBROOKE	{	<i>The Children of Don</i> (1912).
	{	<i>Dylan</i> (1914).
CYRIL SCOTT	{	<i>The Alchemist</i> .

ILLUSTRATIONS

M-772 Beggar's Opera (Gay) (Pepusch—New Version Fr. Austin)

Famous Artists and Chorus conducted by Mudie

35819 Gems from The Bohemian Girl (Balfe)

Victor Light Opera Company

The following Gilbert and Sullivan operas are available in complete form:

- | | | |
|------|-------------------------|---|
| C-4 | Trial By Jury | } |
| C-6 | The Pirates of Penzance | |
| C-13 | H.M.S. Pinafore | |
| C-14 | Patience | |
| C-10 | Iolanthe | |
| C-16 | Gondoliers | |
| C-17 | Yeomen of the Guard | |
| C-26 | The Mikado | |

Recorded Under the Personal Supervision of Rupert D'Oyly Carte

PROGRAM XXXV

OPERA IN AMERICA

IT HAS been said that the Americans of the present day are the greatest patrons of opera in the world. It is certainly true that the greatest singers of the world are receiving their largest fees to appear before American audiences, while the eyes of all the operatic composers of Europe are looking toward America as the land certain to give them fame and fortune with the production of any great new work. As a further proof of this it will be easy to recall that several of the greatest modern operas have been given their premieres on the American opera stage during recent years, and that their composers have come to America personally to superintend the production. These works are: *The Girl of the Golden West*, Puccini; *Goyescas*, Granados; *Königskinder*, Humperdinck; *The Jewels of the Madonna*, Wolf-Ferrari; *Zingari*, Leoncavallo; *Edipo Re*, Leoncavallo (posthumous); *Isabeau*, Mascagni; and *The Blue Bird*, Albert Wolff.

American singers have been popular for many years on the opera stages of Europe, and it may be said that the greatest operatic successes of recent years have been won by Americans.

While ideal performances of opera are given in America in the languages in which the operas were written, there is little attempt being made in our country to give equally ideal performances in English.



Photo White

VICTOR HERBERT



HORATIO PARKER

A number of American operas have been produced, but although several of the works were received with enthusiasm, they were given but few performances.

The Metropolitan Company has produced *The Sacrifice* and *The Pipe of Desire*, both by Frederick Converse; *Mona*, a remarkable work by Horatio Parker;* *Cyrano*, another deservedly successful opera by Walter Damrosch; *The Canterbury Pilgrims*, by Reginald DeKoven; *Shanewis*, an American Indian opera by Charles Wakefield Cadman; *The Legend*, by Joseph Breil; *Cleopatra's Night*, and *Azora*, by Henry Hadley. The Chicago Opera Association has produced *Natoma* (1911) and *Madeleine* (1917), both by Victor Herbert; *Rip Van Winkle* (1920), by Reginald DeKoven, and the ballets *Boudour* (1920), by Felix Borowski, *The Birthday of the Infanta* (1920), by John Alden Carpenter, *Aglalla* (1924) by de Leone, *The Snow Bird* by Theodore Stearns, *The Light of St. Agnes* (1925) by Harling, *The Witch of Salem* (1927) by Cadman and *Camille* (1930) by Hamilton Forrest.

In 1926 The Metropolitan Opera Company produced *The King's Henchman* by Deems Taylor. This work, which is a setting of a dramatic poem by Edna St. Vincent Millay, made an outstanding success as did *Peter Ibbetson* by the same composer. *Merrymount*, based on Puritan days, by Howard Hanson, was produced in 1934. In 1932 *Emperor Jones*, by Louis Grünberg, was presented. *Porgy and Bess*, another negro opera based on the play *Porgy*, with music by George Gershwin, was produced in 1935.

Much is also being done for the betterment of opera in the smaller cities by the excellent traveling organizations now presenting the greatest operatic masterpieces.

The greatest musicians of the world agree that within the next decade an American School of Opera will be an accomplished reality.

ILLUSTRATIONS

The King's Henchman (Deems Taylor):

8103 { O Caesar, Great Wert Thou }
 { Nay, Maccus, Lay Him Down }

Tibbett

M-130 Skyscrapers (Carpenter)

Victor Symphony Orchestra

* Horatio Parker also won the prize given by the Federation of Music Clubs for the best opera by an American composer. His work, which is entitled *Fairy Land*, was produced in Los Angeles, June, 1915.

7959	Standin' in de Need of Prayer—Emperor Jones (Grünberg)	Tibbett
11932	Dagger Dance—Natoma (Herbert)	Fiedler-Boston "Pops" Orchestra
7959	'Tis an Earth Defiled—Merry Mount (Hanson)	Tibbett
M-781	Merry Mount Suite (Hanson)	Hanson-Eastman-Rochester Sym. Orch.

PROGRAM XXXVI MODERN ORATORIO

ALL oratorios have been influenced by the opera ever since the birth of the two forms. In the modern schools this influence is more keenly apparent in the French and Italian schools, for the oratorios which have come from Germany and England, are much more religious in character. Verdi's great *Requiem Mass* (1874) was written in commemoration of Manzoni, the Italian patriot; and while reflecting the style of the composer, it shows a real advance in religious feeling compared with the Italian church compositions at the time of Rossini. On his accession to the Papal See, Pius X ordered the return to the Gregorian Chant, and the influence of this truly religious reformation in music is already strongly noticeable in the masses of Don Lorenzo Porosi (1872), who has united the style of Palestrina with modern dramatic expression.

La Vita Nuova (1903) is a most beautiful modern oratorio by Ermanno Wolf-Ferrari.

In France, Charles Gounod wrote three oratorios which are reflective of the same style as his operas. These works are *Messe Solennelle* (1850), *Redemption* (1883), *Mors et Vita* (1885).

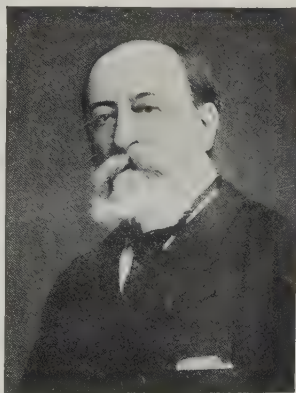
Saint-Saëns' Biblical opera, *Samson et Dalila* (1877), is frequently presented on the concert stage as an oratorio. His Biblical opera *Le Déluge* (1875) is rarely given except in the form of oratorio.

The Seven Last Words of Christ (1867), by Théodore Dubois (1837–1924), is another excellent example of the French style.

But the greatest French work in this form is unquestionably *The Beatitudes*, by César Franck (1822–1890), who also wrote two other oratorios, *Ruth* and *The Redemption*.

Gabriel Pierné (1863–1937) was a conspicuous figure in French Oratorio. His greatest work was *The Children's Crusade* (1905). Gabriel Fauré (1845–1924) left a fine work in his *Requiem*.

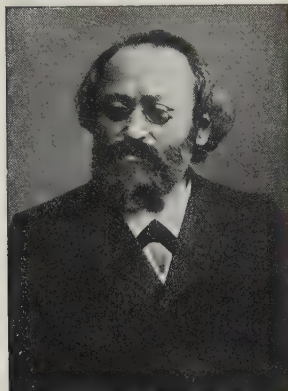
In the German school the most remarkable oratorio is the *German*



CAMILLE SAINT-SAËNS

Requiem (1868) by Johannes Brahms (1833-1897), which is regarded as the greatest modern composition for chorus.

Max Bruch (1838-1920) wrote several excellent cantatas, among them, *Frithjof*, *Fair Ellen*, and *Odysseus*.



MAX BRUCH

Of the younger German composers, Georg Schumann (1866-1924) has produced a choral work, a remarkable oratorio based on the story of *Ruth*.

Antonin Dvořák (1841-1904) left three excellent choral works, *Stabat Mater*, *St. Ludmilla*, and *Requiem Mass*, which are often given.

Grieg's cantata, *Olaf Trygvason*, is an example of national expression.

The greatest modern oratorios of the school of Händel are the three works by the English composer, Edward Elgar (1857-1934), *Caractacus*, *The Apostles*, and

The Dream of Gerontius (1927).

The greatest oratorio by an American composer is *Hora Novissima*, by Horatio Parker (1863-1920), which is considered one of the finest examples of modern oratorio.

Another outstanding American oratorio is *The Pilgrim's Progress*, by Edgar Stillman Kelley (1857).

A number of excellent cantatas were written by American composers in celebration of the Tercentenary of the Landing of the Pilgrims. Among the best of these works are: *The Rock of Liberty*, by Rossiter G. Cole (1866), and *The Landing of the Pilgrims*, by Louis Adolphe Coerne (1870-1922).*

ILLUSTRATIONS

14312	Panis Angelicus (Oh Lord Most Holy) (<i>Franck</i>) In Latin	Gigli
M-734	Complete	Rome Royal Opera-Chorus-Orchestra
	<i>Requiem</i> (<i>Brahms</i>):	
9395	Ye That Now Are Sorrowful	Florence Austral-Royal Opera Chorus
	<i>Dream of Gerontius</i> (<i>Elgar</i>):	
	{ Praise to the Holiest	} Royal Choral Society
D1242	{ And Now the Threshold	
D1243	{ Go, in the Name of Angels and Archangels	
	{ Come Back, O Lord, How Long	

* The National Federation of Music Clubs awarded the five thousand dollar prize for the best setting of the oratorio, *The Apocalypse*, to Paulo Gallico. This was produced at the biennial of the Federation, June, 1921.

Analyses

Records are arranged according to the alphabetical order of the names of the composers or by nationality when no composer is given

These short analyses are guides for the study of the records suggested as illustrations for the previous lessons. They are necessarily condensed.

The new edition of *The Victor Book of the Opera*, containing the stories of the great operas will be indispensable in presenting operatic numbers. The words of all the principal operatic arias will be found in that book.

22083 Columbia the Gem of the Ocean

à Becket

Thomas à Becket, an early nineteenth century composer of England, claimed the authorship of this song, which he said was written for a well-known singer of the day named David Shaw. Shaw made the song very popular and his name is used as the author on the first edition which appeared in 1843. Some authorities say that à Becket used an old English tune as the setting for his poem. Others claim that Shaw wrote the verses and à Becket the music. The English sing *Britannia, the Pride of the Ocean* to this same air.

7158 Fete Day in Seville

Albeniz

Don Isaac Albeniz (1860-1909), a court pianist of Spain, is regarded as the pioneer in the modern Renaissance of Spanish music, and his works are classed with those of Debussy and Ravel in the impressionistic school. Albeniz made a special study of Spanish folk music, and national characteristics are pronounced in all his music which one critic has called "The soul of modern Spain."

1581 Malagueña

Albeniz

The Malagueña is a slow, sensuous dance of Oriental type, which takes its name from the province of Malaga. The accompaniment in 3-8 time is furnished by a guitarist and the dancers instinctively reflect the syncopated rhythm by clicking their heels or by the use of the castanet. This *Malagueña* by Albeniz is full of that exotic charm which gives to Spanish dance music an atmosphere quite individual. The trio is a very beautiful example of Oriental melody.

1445 Tango, Op. 165, No. 2

Albeniz

The tango is a modern version of the habanera and, like its predecessor, originated in the Western Hemisphere. The South American tango is slower, more seductive and sensuous than that of Mexico and Cuba. It is this type of tango which Albeniz uses here. Here are Spanish colors to be sure, but they are exotic and rich rather than glaringly bright. The rhythm is dainty but insistent, and is characteristically Spanish throughout.

1271 Under the Palms (Sous le palmier)

Albeniz

This tone picture is typical of the best musical expression of Albeniz., who was a poet as well as a musician, and whose compositions portray a Spain exotic, mysterious and alluring.

M-824 American Folk Lore—Vol. 3

American.

This collection of Mountain Ballads and folk songs was made by John Jacob Niles, the Mountaineer Tenor, who accompanies himself on a dulcimer, one of the old rude stringed instruments still to be found among the mountaineers of America. The ballads are of very old English origin. *The Wife of Usher's Well; The Death*

of *Queen Jane*; and *Little Mattie Groves* are found in many different versions throughout the British Isles as well as in the United States.

The folk song *You Got to Cross the Lonesome Valley* is a semi-religious song popular with negroes as well as white people. *The Lass from the Low Countree* is found in Scotland and England as well as in America. *Black is the Color of My True Love's Hair* seems to be a negro work song which found its way to the railroad gangs. It is still popular with the mountaineers. *One Morning in May (The Nightingale)* is a popular love ballad throughout the Mountains and is also well known in England. It has many versions and countless verses.

21751 { Away for Rio
Blow the Man Down } Chanteys American

Possibly the most interesting of any work songs are the sailor chanteys, which the American sailors of the early nineteenth century left as a legacy to American folk song.

The derivation of the word chantey has been the cause of considerable controversy. Whether it comes from the French root, "chant," or from the lumbermen of Canada, whose homes were known as "shanties," has not been determined. This type of song, often spelled "shanty," is a typical work song, which, with the disappearance of sailing vessels, is fast becoming obsolete among sailor folk.

In the old days, when sails must be pulled and hauled, when anchors were raised, and bilge water was pumped by hand, the work was materially aided by song. Every sea-going vessel had one sailor, known as the "chantey man." His strong, clear voice would ring out in the rhythmic melody of a well-known chantey, the other men joining in and accenting the tones as they pulled the rope. The "bunt," or chantey used for the reefing of sails, was quite different from the song used for pumping, or again, for the hauling of the anchor.

As the pumping was a monotonous up and down motion, the pumping chantey was usually a narrative song with endless verses, many of them improvised. The anchor-raising or "capstan chantey" was also of a narrative type, as this work too was of a more monotonous character. The hauling chanteys were sung by the "chantey man," with the chorus singing the refrain as they pulled on the ropes, the musical rhythm being an undoubted aid in stimulating them to greater effort.

There are many traditional chanteys, all having various sets of words. Two of the best known are: *Away for Rio* and *Blow the Man Down*.

P-11 Ballads of the American Revolution and War of 1812 American

The majority of the songs of Colonial America came originally from the British Isles. Many of the old tunes were, however, given new verses, these generally being of a local or historical character.

It was also the custom to publish these new songs as "Broad-sides." These were single sheets of paper on which the words were printed and the tune was indicated. They were sold for a penny or so on the streets. Some of them have been found which were engraved by the famous Paul Revere.

This album of records presents some of these historical ballads of Colonial times including: *The Boston Tea Tax*; *The Bombardment of Bristol, R. I.*; *The Ballad of Bunker Hill*; *The Death of Warren*; *Rifleman's Song at Bennington*; *The Capture of Major Andre*; and *The Story of Nathan Hale*.

The first song in the collection is *Free America*, which is to be sung to the tune, *The British Grenadiers*. The next song is said to have been written by Paul Revere. It is called *Unhappy Boston*. *The White Cockade* and *Yankee Doodle* were the popular recruiting songs of the day. *The Chieftain's Bride* shows the influence of pioneer life and the contact with the Indians. *Johnny Has Gone for a Soldier*, sometimes called *Buttermilk Hill*, is said to be of Dutch origin. Cornwallis's Country Dance was popular during the closing days of the Revolutionary War. It was a satirical jingle set to a popular country dance tune.

As the War of 1812 was a war for the freedom of the seas, it was natural that sea-songs were the popular songs of the day. The most famous of these sailor songs was *The Constitution and the Guerriere* (also called *Hull's Victory*), which was a ballad set to the old English drinking song *A Good Old Glass of Brandy-O*. This became so popular it was sung for many years as a chantey.

From the War of 1812 came a little ditty which has been sung ever since. No one knows where the tune originally came from but the song *Hey, Betty Martin* seems to have grown out of a fife and drum tune. As the *Old Brass Wagon*, it was a popular play-party song of Lincoln's day. As *Chippy, Get Your Hair Cut*, it was a street song until recent years.

One of the historical songs of the early 19th century which was very popular was *Hunters of Kentucky*. It tells of the victory of "Old Hickory" Jackson over the English fleet at New Orleans. This song was a concert favorite for many years.

The last song in this collection is *Ye Parliament of England*, which was one of the most stirring of the patriotic songs of the day.

M-728 Bayou Ballads of the Louisiana Plantations

American

Many Spanish and French settlers came to Louisiana in early Colonial days, and the name "creole," taken from the Spanish word "creolo," meaning people born in a foreign land, was given to all French or Spanish people who were born in this district of the U. S. The Negro slaves who worked on the creole plantations were known as "Creole Negroes." They spoke a patois of French, Spanish and African. Their songs are very different from those of any other Negro in America, and are a combination of French, Spanish and African rhythms.

2130-A *Z'amours Marianne (The Loves of Marianne)*. Originally this was a dialogue song in which Marianne states that anyone who loves her must have money too while her lover pleads that he has lost his crop through no fault of his own. *Tan Patate la Tchuite (When your Potato is Done)*. This song was sung as a folk dance in the old days of the Place Congo in New Orleans. It was a nonsense song accompanied by the tom-tom which told the children to come and eat, now that the potato was done.

2130-B *Suzanne, Suzanne, Jolie Femme (Suzanne, You Pretty Girl)*. This was a work song usually sung as the maiden was sweeping her house. It tells of Suzanne who did not want extravagant things but was happy with a simple dish of gumbo soup. *En Evant, Grenadiers (Forward, March, Grenadiers)*. This gay marching song figured in a number of insurrections by Negro slaves on the islands of the West Indies. It has been a popular air in Louisiana and, in a slower tempo, is sometimes used as a funeral march among the Negroes of New Orleans. Louis Gottschalk uses the air in one of his piano pieces. Note also the melody of the refrain, which is a habanera.

2131-A *Pauv' piti Mom'zelle Zizi (Poor Little Mamzelle Zizi)*. This is one of the most famous of the Creole songs and is known throughout Louisiana as well as the West Indies. *DanseZ Codaine (Come Dance, Codaine)*. This was originally a folk dance song of children, and became very popular at Negro parties.

2131-B *Clementine* is one of the slave songs supposedly sung by the lover who watches his sweetheart taken to the slave block. *Vous t'e in Morico! (You are a Blackamoor)*. This is a song of hate and revenge sung by a maiden who has been outraged by the white overseer of the plantation.

2132-A *Gue-Gue Solingaie (Lullaby)* is a typical Creole Negro lullaby sung by the mammy to her white charges. *Ah Suzette, Chère (Ah! Suzette Dear)* is a typical Creole Negro love song.

2132-B { *Zelim to quitte la plaine (Zelim, Thou)*
Hast Left the Cane Field
Zozo Mokeur (Sing, Sweet Bird) }

Two Modern settings
of Old Creole verses

1195 Carmela

American

This is a Spanish-Californian folk song arranged by Eleanor Hague and Gertrude Ross. Throughout California there are to be found many beautiful airs that either were brought from Spain or developed through Spanish influence.

M-604 Early American Ballads

American

Musical authorities believe that the most interesting folk music in America is that of the Appalachian mountaineers. Almost all the old ballads to be found among the hill people of Kentucky, Tennessee and North Carolina are very, very old. Cecil Sharp found among them the oldest versions of the Anglo-Saxon folk songs.

The first selection is *The Gypsy Laddie*. The second is *My Little Mobee*, a song which shows the influence of the Indians. *I Wonder as I Wander out under the Sky* is a characteristic mountaineer song. *Lulle Lullay* is a mountaineer version of one of the oldest lullaby carols of England. This song, sometimes called *The Coventry Carol*, is said to have originated in Coventry and was first sung at a Corpus Christi play called "The Pageant of the Shearmen and Tailors."

The Seven Joys of Mary is another of the old carol songs, and belongs to the group of songs written in praise of the Virgin. This song is known to have been used in some of the mystery plays of the fifteenth century, and has been a popular favorite with the English carolers since that day. The *Ballad of Barberry Ellen* is one of the mountain versions of *Barbara Allen*, the old border song of Scotland and England which has been popular in America since Colonial days.

These old mountain songs are accompanied by the dulcimer, an ancient instrument which is still used by the mountaineers of America.

P-55 Folk Songs of the Americas

American

27279-A One of the most interesting of the pioneer songs sung in the covered wagon days is *El-a-noy*, which was written, as were so many of the songs of that time, to promote an interest in the new land to which the pioneers were wending their way. It is said that this song was in one of the old "songsters" owned by the Lincoln family, and it is thought that Abraham Lincoln and Ann Rutledge used to sing it together. Dr. Frederick Stock and the Chicago Symphony Orchestra recently produced a set of six variations on this air made by well-known Chicago composers. *Lonesome Valley* is one of the mountain tunes sung at the revival meetings in the Appalachians and known as a White Spiritual. *Shuckin' of the Corn* is a song from Tennessee in the type of the folk-dance song.

27279-B *At the Gate of Heaven*. This old Spanish folk song is still sung as a lullaby in New Mexico and the Southwest of America. *To Bethlehem, Singing* is a typical Spanish carol dance-song which, in this form, is still to be heard on Christmas Eve throughout Porto Rico. *Night Herding Song* is a cowboy song of great beauty.

27280-A One of the most popular voyageur songs of the French Canadian pioneers is *Boulé's Ball*, which found its way to many lumber camps of the United States. A very old English song still loved in Canada is *The Turtle Dove*. Another popular French Canadian song is *La Cuisinière*.

27280-B Many of the songs from South America reflect, as does this one, the influence of the Indian tribes who originally inhabited the land. *Santo San Juanito* is an Indian song from Ecuador and is the prayer of a maiden to her patron saint from whom she demands help in her love affair. Note the use of the drums in the rhythmic accompaniment. From the Inca people who still guard the sheep on the mountainsides of Peru, comes the lovely song *From Yon Mountain Verdant*. Of a different character is the lullaby from Brazil known as *Tutú Marambá*. This song tells of the wicked monster of the woods who frightens the little children of Brazil. The melody is very old and suggests the tonality of the ancient Hebrew songs, the oldest of these being found in the songs of Portugal.

27281-A *Que Lejos Estoy and Uy! Tara La La* are both Mexican folk songs known throughout many parts of South America. On the broad plains of the Argentine are

found the South American *gauchos* or cowboys. Their songs are also known in Bolivia and Peru. Like the cowboy of North America, the gaucho sang as he rode around his herd. His songs are known as *vidalitas*. This song, telling of his loved one, has a typical guitar accompaniment.

27281-B Many of the songs of Cuba are in the rhythm of the habanera, the dance form which originated in Havana. The song *Cuba* personifies the country as the beloved one of the singer. The huge rivers of South America have inspired many songs, the most famous being *Rio, Rio* (*Flowing River*), a legendary folk song of Chile, which is considered one of the great folk songs of the world.

21919 Maryland, My Maryland

American

This old song has an interesting history. The words of *Maryland, My Maryland* were written by James Ryder Randall who lived in Baltimore at the opening of the Civil War. His verses were very bitter against the North and have been changed considerably since the Civil War days. Randall set his verses to an old German folk song, *O Tannenbaum*, which had been a popular song in America since the beginning of the German immigration. Randall's song is still the state song of Maryland and is sung all over America.

35844 Medley of Civil War Songs

American

At no period of the world's history did any one country produce so many great patriotic songs as did America during the four years of the Civil War.

Robert E. Lee once said that if his Confederate army had possessed such tunes as *Marching Thru Georgia*, and *The Battle Cry of Freedom*, the outcome of the war might have been different.

The Battle Cry of Freedom is one of the greatest songs which came from the Civil War. It was written by George F. Root, a famous musician who lived in the village of Hyde Park, Illinois, which is now a part of the city of Chicago.

The song went into the army and President Lincoln himself wrote and thanked Mr. Root for the great service he had given his country and told him his songs had aided in the winning of the war. Mr. Root also wrote several other fine songs that are still popular. It is said that his song *Tramp, Tramp, Tramp, the Boys are Marching* kept up the spirits of many poor lads who were war prisoners in Andersonville and Libby prisons.

The best tune written during the Civil War was *Marching Thru Georgia*, which is the most typically patriotic air of the period and ranks with *Dixie's Land* as being the best American popular song. Unfortunately, it serves now to bring back an event in Civil War history, which cannot be remembered by a united country and the song therefore is not popular in the South and probably never will be sung there. Several attempts have been made to write new verses to this great tune but they have not been successful. Both the words and the music of *Marching Thru Georgia* were written by Henry C. Work, of Chicago.

A popular Civil War song which is still universally sung is *Tenting Tonight on the Old Camp Ground*. This was written by a young man in New Hampshire named Walter Kittridge. He was unable to join the army on account of poor health, so devoted himself to the cause of good music in the camps. Kittridge published a Union song book in 1861. In 1862 he wrote this song, which became at once very popular not only in the camps, but also in the homes of the North.

There were a few songs of a more jolly character. *When Johnny Comes Marching Home Again*, which was the *Over There* of the Civil War days, was written by the old band leader, Patrick Gilmore, who wrote his songs under the name of "Louis Lombard." Gilmore loved the old Irish tunes and he made a great success playing, *The Girl I Left Behind Me*, an old Irish song. It became the popular thing for all the bands to play this tune when the boys marched away to war, so Gilmore thought he would write a tune to be played when the boys came home and *When Johnny Comes* was the result. It was played always when the troops marched home and it also became popular for use when they marched away.

P-50 Midnight Special (Southern Prison Songs)

American

This collection of Prison songs is chiefly interesting because it shows that prisoners in our penitentiaries carry their work songs and play songs with them and sing these old airs as frequently as they do those songs that express a love of freedom.

The Midnight Special is, however, a song of freedom. As the night express thunders by the prison walls and its headlight shines into the cell, the prisoner thinks longingly of his life before he came to this sad end. This is undoubtedly a song of negro origin.

A typical negro work song is *Ham and Eggs*. It is said this was born on the rock pile. *The Grey Goose* is said to be native to the negro prisoners of Texas. *Stewball*, a song telling of a famous Irish race horse, is found as a chantey of sailing days, with the railroad gangs and as a negro prisoner's song. *Pick a Bale of Cotton* is one of the best of the old cotton picking songs. It is also used as a "walk around" tune. *Alabama Bound* is one of those reckless dance tunes from which the later "Blues" developed.

P-79 Smoky Mountain Melodies

American

Many of the mountaineer songs of the Appalachians are truly American in that they describe events which some one of the singers has experienced. Few, if any, of the Smoky Mountain mountaineers had ridden on the railroad train, but all regarded it as a thing of wonder and sang songs about it.

27493-A is a description provided by a violin, guitar and banjo, with voice, telling of the moving train and of the experiences while *Riding on that Train* 45 27493-B is a very famous mountain song called *Darling Corey*. This haunting tune is one of the most popular songs of the Smoky Mountains.

27494-A, called the *East Virginia Blues*, tells of the lover who is jilted by his sweetheart. In 27494-B Uncle Dave Macon, singing with his banjo, tells a very striking story of the *Cumberland Mountain Deer Race*.

27495-A The tune of this song, *The Intoxicated Rat*, probably came originally from England, but the "Drunken Rat" version belongs to the mountaineer. 27495-B is a dance song very popular throughout the mountain lands and called *Chittlin'-Cookin' Time in Chatham County*.

27496-A *On A Cold Winter Night* is a descriptive ballad of a train wreck. 27496-B is the mountain version of a song popular all over the United States called *Ida Red*.

27497-A *The Worried Man Blues* tells of the poor convict, penitentiary bound, who does not realize he has committed a crime. His refrain, "It takes a worried man to sing a worried song," reflects the type of sadness recognized in all mountain music. 27497-B, *Down in the Willow*, is a tragic ballad telling of the mountaineer who murders his sweetheart by "stobbing" and by throwing her into the water. It is a truly pathetic tale.

21751 { Sourwood Mountain }
 { Billy Boy } (Mountain Songs)

America

Sourwood Mountain and *Billy Boy* are American mountain tunes that are found, with a great variety of innumerable verses, not only in the Appalachian Mountains but also in the hills of New England. These particular songs belong to the classification of "Nursery Songs." There is always a definite refrain to be noted.

Billy Boy is a conversation between a mother and her son regarding the qualifications of the maiden he has chosen. This type of "Dialogue Song" is found in the folk music of every country.

20166 Yankee Doodle

American

One of the most universal folk tunes of the world is the air set to the words, *Yankee Doodle Came to Town*—. It is found in southern France as a vintage song. In Holland, it is sung by the laborers. It is a popular dance-song of the Pyrenees. During the reign of Charles I in England it was a popular nursery song, and be-

came a satirical political song in Cromwell's time. The American version, which we sing, was a satire written on the Continental Army by Dr. Richard Shackburg. But, instead of being popular with the British Army, it became the song of the "Yankees" themselves.

21622 Ave Maria (Homophonic Style)

Arcadelt

Jacob Arcadelt (1514-1560) was one of the most famous masters of the Netherland school, being contemporaneous with Orlando de Lassus. Like other Northern musicians, Arcadelt went to Italy, first to Florence and later to Rome, where he was Chorus Master of St. Peter's. He wrote many motets for the church, but was also influenced by the madrigal form. Later he went to France where he was in the service of the Duke of Guise, and devoted himself almost exclusively to sacred composition.

This *Ave Maria* was transcribed by Liszt and was arranged in its present form by Sir Henry Bishop. Its authorship is doubtful, although it is generally attributed to Arcadelt.

12588 Il Bacio (The Kiss)

Arditi

Luigi Arditi (1822-1903) was an Italian pianist and composer who spent most of his life in foreign lands: Havana, New York, London and Constantinople. He made many concert tours to Germany, Austria and Russia and was known throughout the world as an operatic conductor. He left many songs, the most famous being this waltz song, *The Kiss*, which has ever been a popular favorite among coloratura sopranos.

12096, 12097 Variations on a Theme by Tchaikovsky, Op. 35a

Arensky

Anton Arensky (1861-1906) was a great admirer of the Russian master, Tchaikovsky. One of his best compositions is the *Variations on a Theme by Tchaikovsky for String Orchestra*. Here Arensky has not only used a theme by Tchaikovsky but has given in each variation some characteristic orchestration or suggestion of one of Tchaikovsky's well known works. The theme itself is taken from Tchaikovsky's Opus 54, *Sixteen Children's Songs*. It is the fifth song, *The Garden of the Infant Jesus*. Arensky used this theme first in his *String Quartet*, Opus 35, later augmenting it for full orchestra. Each variation deserves special study, particularly in relation to its similarity to some Tchaikovsky work. The seventh variation is definitely patterned on the celebrated *Andante Cantabile* from Tchaikovsky's *Quartet in D Major*. The coda, too, is deserving of recognition because of the religious feeling which suggests the Russian Orthodox Church.

22008 Overture—Fra Diavolo

Auber

The greatest comic opera of the early nineteenth century was *Fra Diavolo*, by Daniel Auber (1782-1871), which was produced in Paris in 1830. As Bie says, "This work is the most charming thing that the French musical spirit has produced; a jolly text, overlaid with a music so charmingly mobile, so genially amiable, of such unbounded humor, so rich in ideas, so full of harmless pleasure and worldly chivalry, that it constitutes a laughing victory of a finely drawn, yet temperamental art, over a content that amounts to nil." Although Auber was a pupil of Cherubini, who no doubt expected greater fame in the field of serious composition from his pupil, he is now remembered for his delightful overtures, and for his *opéra comiques*, of which *Fra Diavolo* is the most notable example.

V-127 Ach! du lieber Augustin!

Austria

A typical folk ländler is this rollicking old dance in slow triple rhythm, which is almost as popular in America as in Germany and Austria. It is said that the air takes its name from an old Viennese musician named Augustin who played this tune on his fiddle. There is a statue of Augustin in the city of Vienna.

24782 Alpentanz Ländler

Austria

An outstanding feature of all Austrian and Swiss folk music is the constant use of waltz rhythms and yodel refrains. The most popular dance is the ländler which came from the district of Landel in the Enns Valley of Lower Austria. The ländler is a slow dance in triple rhythms, sometimes called *Tyrolienne*.

M-586 Folk Songs of Central Europe

Austria

In these songs the Trapp Family Choir presents a number of the lesser known Austrian folk songs. These have been arranged and reset chiefly through the efforts of Dr. Franz Wasner, the director of the Trapp Choir.

No. 1, *Wach auf! Wach auf!* (*Awake! Awake!*) is the famous watchman's song. No. 2, *Es wird sho' Glei Dumpa* (*It is Getting Dark*) is one of the lovely old songs sung by the children to the Christ Child. No. 3, *Der Mond ist Aufgegangen* (*The Moon has Arisen*) is a lovely prayer of evening. No. 4, *Maria durch ein Dornwald Ging* (*Mary Went Through the Thorn Wood*) is one of the songs of Mary so popular during mediæval days. No. 5, *In einem Kublen Grunde* (*In a Cool Dale*) is a gay little folk song typical of the Tyrol. No. 6, *Der Späte Abend* (*The Late Evening*) is a tender and beautiful melody. No. 7, *Andreas Hofer's Abschied vom Leben* (*Andreas Hofer's Farewell to Life*) is one of the songs commemorating the deeds of the Tyrolian hero, Andreas Hofer (1767-1810). No. 8 *Lavntal*, *Lavntal* (*Valley of Lavant*) is one of the songs of the valley which is so frequently found in Austrian folk music. Also on this disk is *Die Auglan voll Wasser* (*My Eyes are Full of Tears*). No. 9 is *Bist einmal Kommen, Du Heiland der Welt* (*You Came to Redeem the World*), an old Christmas Song. No. 10, *Schönster Herr Jesu*, is the German version of the old Crusader song, *Fairest Lord Jesus* (p. 468).

7421 Choral Prelude—In Thee is Joy

Bach

Bach (1685-1750) still towers like a colossus above every other composer of organ music. He was the greatest organist of his day, and his organ compositions still rank as the corner stone of all organ music. The *Chorale Preludes* were an outgrowth of the actual service in the German Evangelical churches. The Chorales are sung by the congregation with a pause between every two lines, and the German organists fill in these pauses with organ interludes. This custom established, during Bach's day, a practice of playing variations on the organ of the theme of the Chorale, which in Bach's hands became one of the bolder forms of free organ development. The *Chorale Preludes*, as these works were called, are among the greatest of the Bach organ works.

7732, 7733 Concerto in D Minor for Two Violins

Bach

This noble work dates from the period 1717-1723, when Bach was Music Director to Prince Leopold of Anhalt-Cöthen. This Prince, who was an ardent music-lover, was so devoted to Bach that he took the composer on all his journeys. The Prince had an inferior organ, but his small orchestra was the finest chamber-music organization of the time. It is therefore but natural that Bach should have neglected organ and church music during the years he was in the service of the Prince. The finest of his instrumental numbers date from this period. Philipp Spitta (1841-1894) declares this concerto to be the best of any Bach composition. In Bach's day the term "concerto" was the name given to any large instrumental composition used for concert purposes. The larger concertos with the two divisions of soloists and accompanists, were known as "concerti grossi," and from this form our present symphony developed. In these concerti, Bach generally confined himself to but three movements: the first devoted to fugal development (it often follows the pattern of the Lully Overture); the second in song form; and the third a rapid and brilliant rondo or gigue. This work is in a certain sense a concerto grosso, in that two choirs are used, the two violins as soloists playing against the string quartet as orchestra. The form of the first movement is fugal in character, the second is a song, while the finale is in the rapid, gay style of the period.

11781, 11782 Concerto—Brandenburg, No. 1 in F Major

Bach

Bach wrote six concertos for Christian Ludwig, Margrave of Brandenburg, who was the friend of Prince Leopold of Anhalt-Cöthen in whose court Bach was Cappelmeister. The Prince loved good music and collected a rare library of works by the musicians of his day. Although he was greatly impressed with Bach's ability, the Margrave did not value his concertos enough to include the name of Bach in his catalogue of manuscripts. The manuscripts of these Brandenburg concertos became the property of Johann Philip Kirnberger (1721-1783), who was the teacher of Princess Amalie, the sister of Frederick the Great. He gave these manuscripts to his talented pupil who left them, with other rare music of the Eighteenth Century, to a public museum in Berlin.

The first of these concertos is in F major and is scored for strings, which includes "a violino piccolo," a harpsichord, three oboes, two horns and a bassoon. The first movement is a merry *Allegro*, followed by an *Adagio* in which there is a duet for oboe and "violino piccolo." The third movement is an *Allegro*, and the finale is a *Minuet* with trio scored for two oboes and bassoon.

11930, 11931 Concerto—Brandenburg, No. 2 in F Major

Bach

The second of the Brandenburg concertos is also in the key of F Major. It has solo parts for violin, flutes, oboe and trumpet, the trumpet part being of great importance. This concerto is in three movements, the first an *Allegro moderato*, the second an *Andante* and the finale a brilliant *Allegro*. Note the use of flute, oboe and 'cello as an accompaniment to the solo violin in the second movement.

4225, 4226 Concerto—Brandenburg, No. 3 in G Major

Bach

The third Brandenburg concerto is for strings alone, being scored for three violins, three violas, three violoncellos, with bass parts on the cembalo. It is considered by critics to be the finest of the series. This concerto has but two movements, though it is generally the custom for orchestra conductors to place some slow movement by Bach between the two rapid movements of the concerto.

7915, 7916 Concerto—Brandenburg, No. 4 in G Major

Bach

The fourth of the Brandenburg concerti is also in the key of G Major. It is scored for violin, two flutes and a string orchestra. It consists of three movements, *Allegro*, *Andante* and *Presto*. The solo violin has the principal passages in the first two movements, but the violas give out the theme of the brilliant little fugue on which the *Presto* finale is based.

7863, 7864 Concerto—Brandenburg, No. 5 in D Major

Bach

The fifth concerto in the Brandenburg series is written for clavichord, flute, solo violin and string orchestra. The outstanding feature of this work is the part for clavichord (sometimes played by the harpsichord). The work has the three regular movements, *Allegro*, *Affettuoso*, and *Allegro*.

11264, 11265 Concerto—Brandenburg, No. 6 in B Flat Major

Bach

The sixth Brandenburg Concerto was originally written for two *viola da braccio* (the viola of our day), two *viola da gamba* (an instrument which at this time was almost obsolete), violoncello (which was just coming into use) and harpsichord. There are three movements in the sixth Concerto: *Allegro moderato*, *Adagio ma non tanto* and *Allegro*.

9284 Fantasia in C Minor

Bach

Bach's fantasias are, as the name implies, free and irregular in their form. They were essentially organ compositions written to give the organist an opportunity to show his marvelous technique as well as the glory of the harmony of his instrument. As we hear Bach's fantasias on the mighty organs of today, we marvel that he could have conceived such compositions for the instruments of his day.

9284 Fugue in C Minor

Bach

The great fantasias for organ at the time of Bach were usually followed by fugues. Bach constructed his fugues on a perfect pattern and a well-balanced framework, yet he ever varied his harmonies. His fugues soar upward into a mighty wave of sound, then lead through the maze of technical development to the final restatement of the theme.

1939 Komm' süßes Tod (Come, Sweet Death)

Bach

One of the loveliest melodies Bach ever wrote is this air, originally written to be sung on the sixteenth Sunday after Trinity. These airs for the church service have been called "Spiritual Songs." They are in reality solo chorales.

M-104 Mass in B Minor

Bach

This work, regarded as one of the monumental works of all music, was begun by Bach in 1729, and not finished before 1737, when he was 52 years old. During his period as organist at Thomas Church, Leipsic, he was greatly annoyed at the petty bickerings and criticisms of the board in charge, and was anxious to have an official post under the patronage of royalty. With this object in view, he dedicated the *Kyrie* and *Gloria* of his *B Minor Mass* to Friedrich August, the reigning Duke of Saxony, and was later rewarded with an official post which gave him some security from petty annoyances. It is noteworthy that he adapted this Mass to the uses of both the Roman and German Lutheran services, but there is no record of the work ever having been performed completely during Bach's life. Following the discovery of the Bach manuscripts by Mendelssohn in 1829, interest in Bach was rekindled throughout Europe, and a performance of the complete *B Minor Mass* was given in Berlin in 1835. The first performance in England was that of the Royal Choral Society, on April 26, 1876. The above records were made of the performance by the same society exactly fifty years later, in the Albert Hall, London. America did not hear this colossal work until March 20, 1900, when it was given in the first Bach Festival at the Old Moravian Church, Bethlehem, Pa., under the direction of Dr. J. Fred Wolle.

Of the twenty-four separate parts, the outstanding ones are by chorus, much of the writing being in five parts, for two sopranos, contralto, tenor and bass. The *Gloria in Excelsis*, the fourth part, is of vigorous rhythm, accentuated by trumpets, and is developed from two musical subjects. *Qui Tollis* is a four-part chorus, in fugal form, with flutes and strings, and is sincerely pathetic in feeling. *Patrem Omnipotentem*, the Credo II, follows the form of the Roman Mass more severely, probably because it contains snatches of an ancient plain song of the Roman Church. Its accompaniment is remarkable in that it accents the statement of affirmation. The *Crucifixus* which follows is the most deeply emotional part of the entire Mass. The *Sanctus* is written for a massive chorus divided into two parts. In the following *Hosanna*, in the same key, the master exhibited his remarkable invention by writing for alternating choirs in the old antiphonal manner.

M-709 Musical Offering on a Theme of Frederick the Great

Bach

Frederick the Second of Prussia, known as Frederick "the Great" (1712-1786), was a true patron of music. He was an excellent flute player and wrote over a hundred compositions for his chosen instrument. As his father was opposed to Frederick's "effeminate interest in the arts," the young prince took secret lessons on the flute and practiced with his valet. When he became king he established a court orchestra and opera company based on those found in the Italian and French courts. Yet Frederick really disliked French and Italian music, and was honest in his preference for that of Germany. The king ordered three music lessons a week for all German school children and insisted that German music only should be used. He maintained his court orchestra and opera on the same strict discipline that he used in his army. It was chiefly because of his attitude toward German music that the great development of German musical art followed his reign.

Frederick maintained his flute teacher, Quantz, at his court, it being a part of

his duty to write a new flute concerto every day. Quantz left over three hundred of these works. As Frederick grew older and flute playing became more difficult, he took up the clavichord. Musical authorities claimed that his ability on both instruments was exceptional. During the days of Quantz, Graun was the Director of the Opera. Frederick also maintained at his court at Sans Soucci several prominent German musicians.

Carl Phillip Emmanuel Bach was in Frederick's service from 1738 to 1767. In 1747 Johann Sebastian Bach came to visit his son and to play for his king. Frederick paid great homage to the "Old Bach, King of Musicians" and gave the great composer a theme upon which Bach wrote the celebrated work known as *The Musical Offering*. This work contained twelve movements in addition to a sonata consisting of four movements. It opened with a three-part fugue and ended with a six-part fugue, between which the sonata and various canons upon the royal theme were grouped. The work as a whole is probably the greatest demonstration in musical literature of the mighty technical knowledge of Johann Sebastian Bach, but there is little of his nobility of tone or of his true greatness as an emotional composer.

Both the opening and closing fugues are given the name *Ricercare*, a term meaning "to search," which was frequently used in Bach's day for a fugual type of polyphonic composition. The six parts of the finale here presented are played by oboe, violin, English horn, viola, bassoon and 'cello.

7388 My Heart Ever Faithful

Bach

Bach wrote 295 church cantatas, of which there are about 200 in existence. Almost all of these works were written during the latter part of Bach's life, while he was living in Leipsic. As director of the Thomas Church Choir, Bach's duty made it necessary for him to compose and have ready a new composition for each church day. Many of these works were laid aside after one hearing. Through the efforts of the Bach Society, started by Robert Schumann, who had been stimulated in his endeavors by the enthusiasm of Mendelssohn, many of these cantatas and oratorios have been restored to the world. It is interesting to note in the later cantatas of the Leipsic period the great stress Bach laid on the instrumental accompaniment.

My Heart Ever Faithful is from the cantata *For God So Loved the World*. No composer of later days has been able to express more remarkably the joyous rapture of thankfulness to God, the Creator, than did Bach in this aria.

14580, 14581 Passacaglia in C Minor

Bach

Two great contrapuntal forms developed from early dances, the chaconne and the passacaglia. The latter is said to have been originally a Spanish dance of a stately and dignified character. At the time of Bach the term was used to designate a definite form, which, briefly speaking, was a set of contrapuntal variations on a theme which was given out by the bass and always retained in the bass throughout each variation. In the chaconne, while the original theme was in the bass, the variations could be in any part.

In his great *C Minor Passacaglia*, Bach uses his theme twice in the upper voices so that this composition is technically a chaconne rather than a passacaglia. It was written for pedal cembalo during Bach's late Weimar period (1708-1717) when he was court organist for Duke Wilhelm Ernst. It was later rewritten by Bach for the organ and is rightly considered one of the greatest works for that instrument. Its present arrangement for orchestra is by Leopold Stokowski.

14321, M-411, M-412, M-413 The Passion of Our Lord According to St. Matthew

Bach

Bach wrote the *St. Matthew Passion Music* for the Good Friday service of the Thomas Church in Leipsic in 1729. In 1829 Mendelssohn discovered this manuscript and gave it to the world again. Bach also made settings of the passion of Our Lord to the text of St. Mark, St. Luke and St. John. These works are rarely heard.

During the seventeenth and eighteenth centuries, the spirit of the mediæval mystery plays was kept alive in the churches through the great music festivals given during Holy Week. The choir director prepared a new setting of the Passion story for each Good Friday service. This was given with the choir and soloist of the church, the congregation joining in with the singing of old familiar chorales.

The St. Matthew Passion music is in two parts and the sermon was delivered between these two musical sections. The text is taken from chapters 26-27 of the Gospel according to St. Matthew; the words of the hymns were written by Bach's friend Christian Frederick Henrici who wrote under the name of "Picander."

The personages represented are: *Jesus, Judas, Peter, Pilate, the Apostles and the People*. There are two choruses, *The Faithful, and The Daughters of Zion*. The chorales sung by the congregation were chosen from those in general use in the Lutheran service. In addition the text is arranged in a narrative form, the part of the *Evangelist or Narrator* being assigned to the tenor voice.

Whenever *Jesus* speaks the voice is accompanied by a string quartet.

The work is written for double chorus, each singing in harmony with the congregation in the chorales. Each chorus has its own orchestra and its own organ accompaniment. This double orchestra is composed of oboes, flutes, and stringed instruments, for Bach felt that drums and brass instruments did not belong in a work in which sweetness and gentleness were to be depicted rather than power and force. Spitta tells us that sorrow is the characteristic of this work and that choruses of rejoicing and praise have no place in it.

The first part opens with a chorus sung by *The Daughters of Zion—Come Ye Daughters, Weep for Anguish*, the second chorus of *The Faithful* replying by brief interrogations. A lovely instrumental melody is interwoven in the accompaniment which leads into a magnificent chorale, *O Lamb of God All Blameless*. This is followed by another chorale, *Sweetest Jesus*, which Bach uses several times during the work. A recitative now introduces another chorale, *Thou Dear Redeemer*, after which occurs the pathetic contralto air, *Grief and Pain*, which describes the incident of the washing of Christ's feet. The soprano air of exquisite beauty, *Bleed and Break, O Dearest Heart*, follows the acceptance by Judas of the thirty pieces of silver.

Bach has given an unusual and beautiful setting to the scene of the Last Supper. As each disciple asks the question, *Is it I?* the chorale sung is *'Tis I! My Sins Betray Me*. Impressive recitatives lead to the tender soprano air, *My Heart Shall Never Thee Refuse*, which is one of Bach's finest solos and perhaps the most beautiful religious air for soprano ever written. After the chorale, *Here O Lord Will I Stay*, the scene changes to the Garden of Gethsemane. Introduced by a short instrumental prelude it reaches the highest dramatic climax of the work through the development of the choruses contrasted with the simple poignant duet for soprano and alto, *Alas! My Jesus Now is Taken*. The double chorus bursts forth in protest, *Blast the Betrayer*, and the first part concludes with the magnificent chorale, *O Bewail This Greatest of Sins*.

The second part opens with the pathetic air, *Now is My Jesus Gone*, sung by the contralto. The trial scene before Caiaphas proceeds and Peter's denial follows. No more dramatic moment in all music is to be found than the chorus following Pilate's question, *Whom then shall I release unto you?* and the answering voices *Barabbas!* The contralto has another air with violin obbligato, *O God Forgive Them*. The recitatives answer Pilate's questions. *He Hath Done Only Good to All*, leads to a tender air for soprano, *His Love Unbounded*, and the contralto recitative, *Look Down on Us O God Above*. Bach now uses one of the loveliest old chorales of the Lutheran church, *O Sacred Head Now Wounded*. The contralto air with chorus, *O Look Where Jesus Stands Awaiting Us*, and the peaceful air for bass, *It is the Cool Hour of Evening*, leads to the last sad double chorus, *Around Thy Tomb We Weeping Stand*. This brings the work to a beautiful, calm conclusion.

No choral work ever conceived contains so many lovely melodic airs, such touching recitatives, such tremendous choral climaxes and such simple and fitting instrumental passages as does *The St. Matthew Passion Music* by Bach.

7142 Pastoral Symphony—Christmas Oratorio (Shepherds' Christmas Music) *Bach*

The *Christmas Oratorio* was written in 1734 while Bach was organist of the Thomas Church in Leipzig. The Lutheran service provides for a Christmas celebration of twelve days, beginning with Christmas and ending on Epiphany. This work was intended to be sung as a church cantata on each of these days. The *Pastorale Symphony* or *Shepherds' Music* is the introduction to the second part, which tells of the announcement to the shepherds of the birth of Christ. This Pastorale is the only instrumental portion of the work and after the custom of the day it is termed "Symphony" in contrast to that music which was sung. Bach uses the theme of this movement in the manner of a *leitmotif*, employing it in the final chorale.

The *Pastoral Symphony* is in G Major, 12-8 time, in its rhythmical character being a *sciliano*, the old Italian shepherd dance form. According to the best authorities it was Bach's intention that the rhythmic figure given out by strings and flutes should represent the angels, while the oboe motive depicted the shepherds. As he used both these themes in the later text in the same manner it is quite evident that he conceived the themes in this way.

M-360 Peasant Cantata

Bach

We always think of Bach as a composer of church music only, but like all the musicians of his time, Bach also made gestures of homage to various princes and dignitaries of the day by writing secular cantatas in their honor. The *Peasant Cantata*, also known as *Cantata 212*, was written in 1742 in honor of Carl Heinrich von Deiskau who had been a patron of Bach. Christian Henrici, ("Picander") who had helped Bach in the libretto of the *St. Matthew Passion*, had worked under von Deiskau, and when the latter was elevated to be Lord of the Manor, "Picander" felt that a cantata by Bach in honor of the event would be of value to the composer. He prepared the story and Bach the music, and that it pleased the von Deiskau family is proved by the fact that Frau von Deiskau was the godmother to Wilhelm Friedemann Bach.

The story, which is in the type of music comedy, tells of the rejoicing of the villagers and their congratulations and good wishes to the new Lord of the Manor. Bach used dance tunes and folk songs and put the work together in the manner of a medley. One writer has said that Bach "wrote as if he were on a holiday."

It opens with a short introduction for strings, after which the soprano and bass tell in a duet how happy they are to welcome the new Lord of the Manor. The man asks her for a kiss; she refuses because she says he will not be satisfied with just a kiss. They discuss the new Mistress of the Manor who is not proud. In the next bass aria the following philosophy is projected: "If you have money in your pocket, go out and spend it, because then you will be inspired to earn some more." The soprano hopes the new Lord will have an abundance, so that they may live on coffee cake. The bass hopes that he will take in ten thousand ducats a day, so they will all have wine. The final duet says that they are going to the tavern where the bagpipes will play and they will all shout joyfully, "Long live the new Lord of the Manor!"

7316 Prelude in B Minor

Bach

The preludes of Bach are among the most beautiful of his free expressions. These works, whether short or more complicated, are all harmonic music written for the joy that comes to the composer in improvising in chord harmony. The subtlety of his modulations and the great tenderness and poetry suggested by his harmonies make one realize the great genius of Bach. Many of these have been arranged for orchestra. This record is one of the most exquisite examples of such an arrangement.

9124 { Prelude and Fugue in C Major }
{ Prelude and Fugue in C Minor }*Bach*

These are the first two Preludes and Fugues in Bach's *Well Tempered Clavichord*.

The melody which Gounod arranged as the air of his famous *Ave Maria* is the theme of this first Prelude.

6621 Sarabande

Bach

The sarabande was a popular folk dance of Spain, which in the eighteenth century became a favorite with classic composers. Bach uses the sarabande frequently in his *partitas* and *suites*. This stately and dignified dance in three-four measure is admirably adapted to the contrapuntal style of compositions for which Bach was famous.

14384 Suite No. 6 in E Major (French)

Bach

Bach wrote his French Suites while he was at the court of Cöthen. It was during this period that most of his instrumental music was written. The French Suites are the most conventional of his works. The style is lighter than that of the later suites, for Bach followed the pattern of Couperin and the French school in the writing of these works, although he followed the form of the German masters, and placed the *allemande* always as his first dance. All six of the French suites open with the *allemande*, followed by the *courante* and *sarabande*. All close with the *gigue*. Between the *sarabande* and the *gigue*, Bach placed a number of extra dances. In this, the sixth suite, he introduced a *gavotte*, a *polonaise*, a *bourrée* and a *minuet*. The movements are all short and in the two-part form, and although the dances are simple in style, the force of Bach's genius is recognized throughout.

6914, 6915 Suite No. 2, in B Minor

Bach

Bach wrote this work while he was Capellmeister for the young Prince Leopold of Anhalt-Cöthen, at whose court the great composer remained from the years 1717-1723. For this Prince and his friends Bach composed a number of orchestral works of which the four Suites are the best known. Bach himself called these works *Overtures*, but when they were published the French term of *Suite* was given to them. The *Suite in B Minor* was written originally for flute and strings, the flute being the most popular instrument of the German courtiers, because of Frederick the Great's fondness for this instrument.

This work begins with the customary *overture*, which is constructed on the regular Lully pattern, the slow introduction being followed by a rapid four-voiced fugue, based on a subject announced by the flute and first violins. A slow coda ending brings the movement to a conclusion.

The second movement is a *Rondo* of the folk pattern. It was a form rarely used by Bach.

The third movement is a *Sarabande*, a dance found in many of the classic *partitas* and *suites*. Bach uses here the two-part dance form, employing the first violins and flute in a canon with the cellos playing the second voice.

The *Bourrée*, fourth movement, was also a favorite dance with Bach, his custom being to use two *Bourrées*, one serving as a *Trio* for the other. Note the curious *basso ostinato* in the bass part of the first *Bourrée*.

The fifth movement is a *Polonaise*, a dance rarely found in the Classic Suite, though Bach uses it in a few instances. In the *Trio*, here called a *Double* (because played by two instruments instead of three), the basses carry the melody, while the solo flute embellishes it with a florid obbligato.

The *Minuet* was always a popular form with classic masters. Bach here uses it as the sixth movement. This *Minuet* is unusual in form, as it is a two-part *Minuet* without *Trio*.

The old Suite generally ended with a *Gigue* (*Jig*), but Bach here calls his gay finale *Badinerie*, a title meaning that the work represents playfulness or badinage. It is a merry and lively movement in which the flute is again given a prominent place.

M-214 Suite No. 3, in D Major }
 7103 Air for the G String }

Bach

Bach's four Suites, his greatest orchestral works, were written during the years 1717-1723, which were spent in Cöthen. Here Bach was Capellmeister for the young Prince Leopold whose court orchestra was considered one of the finest in Europe. The scores of these works, which Bach termed *Overtures*, were in the collection of Bach's manuscripts, which for nearly a hundred years were forgotten by the world. Through the efforts of the Bach Society, of which Schumann and Mendelssohn were both ardent members, many of these manuscripts were recovered. Bach's *D Major Suite* was given to the world in 1838, when Mendelssohn produced it at the Gewandhaus in Leipsic. Bach's original scoring was for first and second violins, violas, basso continuo, three trumpets or clarinos, two oboes, and kettle drums. The trumpets and clarinos in Bach's day were of such high pitch that modern players have found it almost impossible to play the parts. Mendelssohn rearranged the trumpet passages for the modern trumpet, and in the *Gigue* introduced the clarinets.

The Suite consists of five movements: *Overture*, *Air*, *Gavottes I and II*, *Bourrée* and *Gigue*.

I. The *Overture* is constructed on the old Lully pattern, beginning with a slow Introduction, *grave*, followed by a rapid fugue, *vivace*; ending with the opening *grave* theme.

II. The second movement is the famous *Air*, familiar to concertgoers as a solo violin composition, known as *Air on the G String*. (This is because Wilhelmj, the great violinist, transposed the composition to the key of C Major and thus it was possible to play it entirely on the G string of the violin.) In its original form in the Suite, the melody is given to the violins, but is not confined to the G string. The movement follows the two-part song form, each part being repeated.

III. The third movement in Bach's *D Major Suite* is a simple and beautiful *Gavotte*. Bach indicates on the score "Gavottes I and II," the first *Gavotte* being repeated after the statement of the second. Both *Gavottes* are in the same key.

IV. The fourth movement is a *Bourrée*. It is gay and lively in character. George Sand says the bourrée was originally a dance of the woodcutters in southern France, which was transplanted into the Paris salons during the dance craze of the early eighteenth century. The distinguishing feature of this dance is that it begins on the fourth beat and the phrases end on the third. This *Bourrée* is in two parts, without a Trio.

V. The finale is the customary *Gigue*, which was the favorite pattern for finales in Bach's day. The name was originally *giga*, meaning the early Italian fiddle or *geige*, which always played the air for this gay dance. The French name *gigue* and the English *jig* are both from the same source. This *Gigue* is a rollicking dance which carries to a climax the merry geniality of the Bach Suite.

8697 Toccata and Fugue in D Minor

Bach

This is one of several of the larger Bach organ works orchestrated by Leopold Stokowski. These works are so vast in conception that the medium through which they are presented to the audience is of secondary importance. Stokowski, himself an organist of consummate skill, has retained the spirit of these massive compositions; for though treated orchestrally, the organistic spirit is maintained throughout.

The toccata, which attained great popularity in the Eighteenth Century, was a rapidly flowing composition written for any keyboard instrument. The name is derived from the Italian word *toccare*, meaning "to touch." Literally the Toccata as a musical composition is a piece in which one certain passage or figure is repeated over and over again, either in free form or strict development, the principal plan of the work being to produce a brilliant or showy effect. For this reason it was a favorite form of organ composition during the time of Bach, who frequently used Toccatas as preludes for his great organ fugues.

The themes are simple. The first is given out immediately by the wood winds, repeated in slightly varied form, and given again in the sonorous basses. Upon it is reared in true polyphonic style a marvelously varied, intricate and colorful structure of tone. The use of the celesta is a daring but thoroughly appropriate touch of brightness. Every choir of the orchestra has its period of prominence in this arrangement, and magnificent climaxes are built up in characteristic Bach style.

The endings of the first section, and of the finale are in the minor mode. This seems obvious and expected, until we recall Bach's habit of ending suddenly in the parallel major—a touch which always lends a halo of golden light to the closing bar of his works.

The orchestration follows the registration of the pipe organ, except in the use of the tympani and celesta.

7421 Toccata in D Minor

Bach

The toccatas which Bach left show his genius in a most imposing and brilliant manner. Mendelssohn, writing of the *Toccata in F*, says, "When one played it, it sounded as if the walls of the church would tumble down." The *Toccata in D Minor* is one which is sometimes called the "Dorian" because there is no B flat in the signature. It is one of two toccatas written in the key of D minor. They are both majestic and brilliant.

M-444 Magnificat

C. P. E. Bach

The Magnificat is the song of the Blessed Mary (My Soul Doth Magnify the Lord). It is the central point of musical interest in the vesper service, and in the early days was sung antiphonally with a choral response in several voices. When the organ assumed prominence in the church service, the Magnificat frequently was an antiphonal response by organ and voices. This form found its way into the Reformed Church and assumed elaborate proportions as solo parts. Sometimes orchestral instruments were added to the chorus and organ passages.

Carl Philip Emmanuel Bach (1714-1788) wrote this *Magnificat* in 1749 when he was court musician for Frederick the Great of Prussia. There are two versions of this work, one in the Berlin State Library, the other owned by Mr. Henry Drinker of Philadelphia. This recording was made from the latter manuscript which was first given in America in 1936. The work is written for the contralto voice with chorus and orchestra.

12094, 12095 Symphony No. 3, in C Major

C. P. E. Bach

This symphony is the third of a set of six works written by Carl Philip Emmanuel Bach, the son of the great composer, on commission from the Baron von Swieten. These manuscripts were discovered not long ago in Brussels and were published in 1931.

This work is of great interest, since it forms a connecting link in the development of the sonata form. It follows the pattern of the *Lully overture* in that its three movements are fast, slow and fast. They are played without pause. The first movement, *allegro assai*, is gay and vivacious; the *adagio* is of great melodic beauty, while the *finale allegretto* is lively and gay.

7483, 7484 Sinfonia No. 3, in B Flat Major

J. C. Bach

Johann Christian Bach (1735-1782) was the eleventh son of the great Johann Sebastian. He is known in musical history as "the English Bach" because of his long residence in England where most of his compositions were written and where he died, 1782. His talent was remarkable both as a harpsichord player and a composer. He was but fourteen when his father died and he went to Berlin to live with his brother Carl Philip Emmanuel, where he studied pianoforte playing and composition. Here he met many Italian opera singers and through their influence he went to Italy and studied in Milan with Padre Martini. He was organist at the great Milan Cathedral from June, 1760, to the fall of 1762, when he

accompanied his wife, an Italian opera singer, to London. It was there that he wrote his operas, evidently abandoning forever the sacred choral work in which he had established a considerable reputation while in Italy. Johann Christian wrote six symphonies, the best known being the one in B flat major.

In these works he followed the pattern of the Italian masters who were developing a three part form for orchestra which became the germ of the later sonata form pattern of Haydn. These symphonies consisted of three movements, a spirited *Allegro* in which two contrasting themes were presented; an *Andante* in song form, and a rapid *Presto* following the Rondo or Jig form. Haydn was greatly influenced in the writing of his early symphonies by the compositions of Carl Philip Emanuel Bach, but Mozart seems to have regarded Johann Christian as a greater orchestral composer.

This symphony in B flat major follows the customary pattern of the Italian models of the day. The first movement is a vigorous *Allegro*. A short introductory phrase, twice repeated, ushers in the first subject given out by the strings. One might easily claim that "the English Bach" here showed why the adjective "English" had been applied to a German. There is a distinct change of key, before the appearance of the second subject. A short free fantasia contrasts these two subjects using the winds and the strings in a most interesting manner. Then the introductory theme brings back the first subject practically as it was originally heard, and the second subject returns in a more tender plaintive tone. The short coda is ushered in by an interesting theme for the French horns.

The second movement, *Andante*, is a lovely air strikingly reminiscent of Händel's *Where'er You Walk*. The second or contrasting subject is introduced by the flute and oboe, and is of rare beauty. Notice the exquisite flute obbligato leading back to the return of the first subject, now stated by the strings. The flute theme entwines itself with this lovely melody. The coda brings back both subjects.

The *Presto Finale* is in the regular rondo form—a jolly theme of an English jig type twice repeated serves as section A. B is a contrasting theme, also given repetition. Then A is again heard, followed by another contrasting theme C. A repetition of A and B-A-C and A brings the jolly rondo to its close.

M-807 Sonata in C Minor for Viola and Harpsichord

W. F. Bach

Wilhelm Friedemann Bach (1710-1784), often called "Bach of Halle," was the eldest son of the great Johann Sebastian Bach and was educated at the University of Leipsic. He became a great organist and was one of the outstanding organ virtuosos of his day. Unfortunately, he was very dissipated and was removed from his positions of honor. As was the custom in his day, he improvised on his chosen instrument and rarely wrote down his compositions. The few works that have come down to us show him to have been a man of rare originality, and undoubtedly he was the greatest of his father's sons.

This sonata gives one a rare opportunity of contrasting the tone quality of the viola with that of the harpsichord, and also of becoming acquainted with the genius of W. F. Bach.

The first movement, *Adagio e mesto*, serves as an introduction to the *Allegro non troppo* or second movement, which is a free working out of the sonata form. This movement is followed by the *Allegro scherzando*, which brings the composition to a brilliant conclusion.

35819 Gems from The Bohemian Girl

Balfe

Michael William Balfe (1808-1870) will always be remembered as the composer of the ever-popular *Bohemian Girl*, which was first produced in 1843, at the Drury Lane Theatre, London. The story of the beautiful Arline, who was stolen from the home of her father, Count Arnheim, and brought up by the gypsies, is so familiar that it need not here be repeated. *Then You'll Remember Me* is sung by Thaddeus, the faithful friend and lover of Arline. *I Dreamt I Dwelt* is Arline's song in the second act as she tells Thaddeus of her dream.

V-3076 { Moj je lola trgovac } Folk Songs
 { Selo moje ubavo }

Balkan

These two old dance songs are sung by six singers with a bagpipe accompaniment. The bagpipes found in the Balkan countries are of a very primitive character, some of them dating back to early centuries.

V-3069 { Zilkino-Kolo }
 { Sremsko-Kolo }

Balkan

The southern Slavic people all have many picturesque and fiery dances which are usually danced by a circle of young people who sing melancholy airs as the accompaniment. Often the ancient tamburitza is used. In more recent days its place has been taken by the accordion and wind instruments. In this record the dance air is played by the clarinet with the accordion serving as accompaniment.

M-320 Quartet No. 2, in A Minor, Op. 17.

Bartók

Bela Bartók (1881—) is the outstanding modern composer of Hungary. He is also considered to be one of the greatest masters of the modern idiom of today. Through the influence of the great Hungarian composer, Dohnányi, Bartók obtained his entire musical education in his native land, which may be an explanation of his outstanding devotion to the folk music of Hungary. With his friend, Zoltan Kodaly, Bartók began an extensive research in Hungarian folk music which has established his name as an authority on folk idiom and made him famous as a musical archeologist as well as a modern composer.

His music is original and strange. At first it was impossible for the world to grasp its significance, but in the last few years many audiences are coming to realize that Bartók has a definite purpose in his music and that he prefers to use the old medieval modes and the ancient scales of the Magyars rather than the more circumscribed idiom of the music of the immediate past.

Although Bartók's music owes its origin to the ancient Magyar folk music, it brings forward the most amazing results of modernity. His most important works are his astonishing string quartets and his most individual piano compositions.

This quartet is in three movements. The first movement, *Moderato*, although most modern in its harmony, is contemplative in quality and the four individual instruments are exquisitely blended. The movement does not follow the regulation form but consists of three distinct parts, the first contemplative, the second tense and agitated, and the third more conventional in character. The second movement is *Allegro molto capriccioso*, and is in reality a scherzo. The composer here combines Hungarian dance rhythms with modern jazz, producing a gay and weird rhythmic effect. The second section or Trio is more serious in character but the mood of the first part returns before the movement comes to its conclusion. The third movement, *Lento*, is of a melancholy character. The four instruments seem to be each going in a different direction, although all are held together by the mood of sorrow. The voice of the 'cello, being particularly adapted to the gloomy melancholy of this music, is here given skillful treatment. At the end the sorrowful gloom changes to resignation.

36033 Who Has Seen the Wind?

Beach

No one holds a more enviable position among the women composers of the world than does Mrs. H. H. A. Beach (1867). A brilliant pianist as well as composer, Mrs. Beach has appeared in her own works with all the leading orchestras in the world. She is as successful in writing small compositions as in the larger forms. This beautiful song is a setting of Rossetti's poem.

12246, 12247 An die Ferne Geliebte (To the Distant Beloved)

Beethoven

One of the first great examples of the song cycle was this set of six songs which were published by Beethoven in 1816 and dedicated "To the Distant Beloved." In

the summer of 1811, which Beethoven spent in Teplitz, he made the acquaintance of a charming singer, Amalie Sebald. It is said that he went to Teplitz the following summer, hoping to meet her again; but on not finding her, he wrote this cycle. In this work, the songs are connected by short intermezzi on the piano, the melody of the first song being introduced as a postlude at the end.

M-439 *Ah! Perfido*, Op. 65,

Beethoven

While visiting Prague during his "year of wandering" (1796), Beethoven met Franz Duschek, a pianist and composer, and his brilliant wife. For her, he wrote *Ah! Perfido*, which she first sang at a concert in Leipsic, November 21, 1796. The aria opens with a recitative which begins "Ah, faithless one! Oh, traitor! Cruelly thus think'st thou to leave me?" The aria which follows begs the lover not to leave one who adores him, who will surely die if left deserted.

M-156 *Concerto No. 4 in G Major*, Op. 58

Beethoven

Beethoven's Fourth Concerto in G Major, dedicated to the Archduke Rudolf, was written between 1804 and 1806. Although this work remained for many years comparatively unknown it is today a favorite among master pianists. Mendelssohn re-introduced it in Leipsic in 1836, and later presented it in England. There is a naïve charm and happiness in this concerto which insures its popularity. Beethoven overthrew all conventions when he gave the solo piano the opening word and dispensed with the customary formality of the orchestral *tutti*. The piano states the first subject; the orchestra repeating it and stating the second subject, first by the violins, then by the oboe. It is curious that this theme in its simple form is seemingly avoided by the solo instrument, which now enters with a variation of the first subject. A lovely episode for the solo instrument leads to an orchestral tutti in which a very important subsidiary theme is introduced by the strings. The development is given over to these three subjects which are worked out with Beethoven's great ingenuity. The solo instrument opens the recapitulation by bringing back the first subject, after which the subsidiary theme is heard in the orchestra and solo instrument. As at first the return of the second subject is stated by the violins, the solo instrument weaving tonal embroideries around this lovely melody. A brilliant cadenza provided by the composer himself leads into the coda ending which brings this movement to a stirring conclusion.

The second movement, *Andante con moto*, is a dialogue between the orchestra and the piano. The almost threatening tones of the strings as contrasted with the pleading melody of the piano inspired one great authority on music with the fictitious program that is often provided for this movement. This relates a story of the beautiful princess held captive by a monster who is able to free herself by singing such an exquisite song that her captor falls asleep. It is certain that there was never a lovelier short conversation between a solo instrument and the orchestra. As Sir George Grove says, "This is one of the most original and imaginative things that ever fell from the pen of Beethoven." At the end the piano suggests the theme of the *Rondo finale* which follows without pause. The principal theme is given out by the orchestra, followed by a variation in the solo piano with accompaniment by the cello.

The second subject is stated by the solo instrument and repeated by the orchestra, the oboe having a prominent part in presenting the theme. The customary rondo form is followed in the development, the movement ending with a fortissimo *Presto coda*.

M-155 *Concerto No. 5, in E Flat Major*, Op. 73 (Emperor)

Beethoven

This, the last of Beethoven's five concertos for piano and orchestra, was composed in 1809 in Vienna. It remained for two years unknown, unplayed, and unpublished, reaching its first performance November 28, 1811, in Leipsic, where it was played by Frederick Schneider. It was dedicated to Archduke Rudolf for whom Beethoven wrote many great works including the sonatas Op. 81, Op. 106,

and Op. 111, *The Archduke Trio*, Op. 97, and the sonata for piano and violin Op. 96.

The first movement follows the modified sonata pattern of Mozart except that Beethoven begins at once with a theme for piano. The first subject is announced by the violins; the second subject following it in the horns. Both subjects are repeated by the solo instrument, the second subject being accompanied by a charming pizzicato passage in the strings. The full orchestra again repeats the first subject after which the development begins. This is concerned chiefly with the first subject which comes back in the recapitulation *ff* in the full orchestra. The solo instrument brings back the second subject which is repeated by the full orchestra. Beethoven directs that there shall be no cadenza for the solo instrument and the coda now brings the movement to a brilliant close.

The second movement, *Adagio* in 4-4 time, was called by Sir George Grove, "quasi variations." The material of this movement is developed from the first theme played by the muted strings. At the close a suggestion of the theme of the rondo is introduced and the rondo finale follows without pause. The piano presents the main theme and also introduces the second theme. Although this movement is an excellent example of the rondo form, the outlines of the sonata form may also be definitely traced.

M-325 Concerto in D Major for Violin, Op. 61

Beethoven

Beethoven wrote but one concerto for the violin. This work belongs to the year 1806 and was composed at the same time that the master was working on the fourth symphony, and the three string quartets, Op. 59 (Rasoumowsky). It was a happy period in Beethoven's life, the time of his betrothal to the "Immortal Beloved" Countess Theresa Brunswick. This concerto was written for Franz Clement who played it for the first time December 23, 1806, at the Theater an der Wien, Vienna. It was afterward slightly changed and re-written by Beethoven and published in 1809.

The first movement *Allegro ma non troppo* is constructed in the sonata form with the double exposition which was a popular feature of the concertos of this period. Note the opening theme heard in the kettledrums, the motto of the work. The wood wind presents the first subject and continuing with new material also introduces the second subject. The solo instrument enters and restates both subjects. The second subject now appearing with clarinets, bassoons, and solo violin is an interesting bit of instrumentation. The development or free fantasia now begins, the rhythmical motto theme being heard throughout. The recapitulation begins *ff* in the full orchestra. The second subject returns in the key of D major and after a long cadenza for the solo instrument, the movement comes to a tranquil close.

The *Larghetto* is scored for strings, two clarinets, two bassoons, and two horns, with the solo instrument. The muted strings present the first subject, which is repeated by the clarinet and bassoon with counter themes played on the solo instrument. A new theme in G major appears in the solo violin leading to a repetition of the first subject now given by the strings pizzicati. The solo instrument in an interesting coda presents the second theme and leads without introduction into the finale-rondo.

The theme of this sparkling *Allegro* is presented by the solo instrument on the G string, with the 'celli accompanying. This subject is then repeated by the solo violin two octaves higher, and once more repeated by the full orchestra. A transitional passage for the French horn leads into the second subject in A major given out by the full orchestra, and answered by the solo violin. The first subject is brought back by the solo instrument with 'cello accompaniment, and again the transitional passage for horn leads into the second subject now in the key of D. A *fortissimo* tutti leads into the cadenza which again brings back the opening subject.

11909 Coriolanus Overture

Beethoven

Beethoven's Overture, *Coriolanus*, was not written for Shakespeare's drama, but for a tragedy by von Collin, a German poet, to whom Beethoven dedicated this

work. The plays of von Collin and Shakespeare are both based on Plutarch's life of the great Roman. In Shakespeare's work, Coriolanus is put to death, but in von Collin's version the wound is self-inflicted. It is not thought that Beethoven wrote this overture for an actual performance of von Collin's tragedy, but that the play simply inspired him to write this composition for the concert room.

Coriolanus was a Roman patrician who, on account of his proud insolence, was banished by the plebeians. Taking refuge with the Volscians, Coriolanus aided these enemies of Rome to plan a campaign which brought the victorious Volscian army to the gates of Rome. Here deputations were sent to the conqueror to beg for peace, but filled with a wild desire for vengeance, Coriolanus refused to listen, and prepared for his onslaught of the city. Finally as a last resort, the noblest women of Rome, led by the mother of Coriolanus, his wife Volumnia, and their two children, appeared at the tent of the conqueror and begged for mercy. Moved by their pleading, Coriolanus conquered, not the city which his vengeance had determined to subdue, but his own warring passions, and he led the Volscians back to their country. Wagner tells us that the Overture depicts the scene of parting between Coriolanus, his wife and mother.

The Overture follows the orthodox outlines of the sonata form, opening with a few fortissimo chords from the full orchestra, which serve to introduce the first subject, an agitated, angry theme, which is given a short development before the second subject, a tranquil melody, makes its appearance. The free fantasia is almost entirely given up to the development of a restless motive taken from the first subject, then the regular recapitulation begins with a return to the first and second subjects, the movement closing with a coda which is based on the second subject. Just at the close, the opening chords of the overture are again heard, followed by a passage which represents the death of Coriolanus.

7291 Egmont Overture

Beethoven

Goethe's famous tragedy of *Egmont* was written in 1786, and in 1810 Beethoven became inspired by this work and wrote his incidental music for the drama. Franz Liszt has laid great stress on the fact that this is one of the earliest examples of a great composer drawing his inspiration directly from the words of a great poet. But the story of the gallant Duke of Egmont and his futile efforts to lead the Netherlands against the tyranny of the Spanish king, Philip, would have been one likely to inspire Beethoven, who at heart was an ardent believer in freedom. The music to *Egmont* consists of an overture, four entr'actes, two songs, and three pieces of incidental music. Beethoven seems to have written the music purely out of love for the play and esteem for the author. There is no account of the work having been written under contract, and no definite knowledge of its first performance beyond that of the date itself. The drama of *Egmont*, however, is now never given in Germany without this music.

The overture opens with an introduction which foreshadows the main incident of the opening *Allegro*. The first subject is of a twofold character, which seems to typify Egmont as a hero, and also as a lover; this is followed by a phrase which tells of the hero's longing for action. As this phrase gradually unfolds, it is taken up by the whole orchestra and brought to a mighty climax. The second subject represents Clara, Egmont's brave young sweetheart, and depicts her love. The free fantasia, or working out, is followed by the regulation recapitulation, and a coda which Beethoven called "The Symphony of Victory."

14972 Fidelio—Abscheulicher! (Monstrous Fiend)

Beethoven

Beethoven's one opera, *Fidelio*, was presented first at The Theatre an der Wien in 1805 with the title of *Leonora*. Beethoven later rewrote this work twice, it finally appearing at the Karntnerner Theatre in 1814 as *Fidelio*. For this revival Beethoven wrote an entirely new overture also known by the name *Fidelio*.

In form *Fidelio* is a *singspiel* and while the work reflects much of the dramatic genius of its composer, it follows the plan of the simpler form,

This great aria is sung by Leonora when she discovers that Pizarro plans to murder her husband, Florestan.

11249 Fidelio—O welche Lust (O Joyful Rapture) (Prisoners' Chorus) *Beethoven*

This pathetic prisoners' song occurs at the end of the first act of Beethoven's *Fidelio*. Rocco the jailer has allowed the prisoners to come out of their gloomy cells into the garden, but Pizarro, the Governor, is angry when he hears of it and orders the unhappy prisoners to return to their cells. This chorus is sung when the prisoners see the sunlight and the flowers.

1136 Gavotte in F Major

Beethoven

This *Gavotte in F Major* is a little-known composition for piano by Beethoven which is here arranged for violin.

6822 In questa tomba oscura (Within the Tomb Forgotten)

Beethoven

This great arietta for basso was written in the year 1807, in which Beethoven produced the *Mass in C* and the *C Minor* and *Pastoral Symphonies Nos. 5 and 6*. The poem was by Carpani. To the student of Beethoven the use of these words has a tragic significance on account of the termination of Beethoven's betrothal to the Countess Theresa Brunswick, the "Immortal Beloved," just before this composition was written.

"In this sepulchral darkness, O let me tranquil be."

M-359 Leonora Overture No. 3, Opus 72

Beethoven

In 1804, Beethoven was commissioned by the proprietor of the Theatre an der Wien to compose an opera. His secretary, Joseph Sonnleithner, prepared a Spanish story which had been previously set for a Viennese opera under the title of *Leonora*. The work was produced in 1805, a week after Napoleon's army had marched into Vienna, not an auspicious time for the presentation of a new opera. *Leonora* was withdrawn after three performances, but the following year Beethoven made some changes and *Leonora* was again presented. On this occasion it was preceded by a new musical introduction (now known as *Overture—Leonora No. 3*). Although the opera was received with enthusiasm, it was again withdrawn and it was not until eight years later, in 1814, that the work appeared under the title of *Fidelio*, with a new overture called by that name. This is generally played before the performances of the work today while *Leonora No. 3* is heard as an Entr'acte between the two acts of the opera.

The story of the opera is that of a Spanish noble, Florestan, who has been falsely imprisoned by his enemy, Don Pizarro. Florestan's faithful wife, Leonora, disguised as the youth Fidelio, obtains employment at the jail, to be near her husband. Don Pizarro, learning that the Governor is to inspect the prison, determines on Florestan's immediate death and orders the jailers to dig his grave. As Don Pizarro raises his pistol to kill Florestan, Fidelio throws herself between them, crying, "Kill first his wife!" At this dramatic moment the trumpets announce the arrival of the Governor who releases Florestan and punishes his enemy.

This overture, which Wagner described as a "tremendous drama," tells the entire story of the opera. It begins with an *Adagio* introduction. A crash for full orchestra is followed by descending scale passage, which, many critics claim, suggests the going down into the depths of Florestan's dungeon. The *Allegro* begins with an agitated subject, given first by the violin and cellos, and repeated by full orchestra. In the way in which these themes are developed one feels that they can but stand for the two characters of Florestan and the devoted Leonora. The development reaches its highest intensity when the distant sound of the trumpet is heard, given by trumpets behind the scenes, and as the call is repeated and grows louder the recapitulation of themes begins, the theme of the first subject now returning in more rapid tempo, and curiously enough, given by the flute. The second subject introduces a

coda, *Presto*, and, mounting to a very pean of joy, the great overture ends in the perfect happiness of right which has triumphed over wrong.

1434 Minuet in G, No. 2

Beethoven

This little minuet is one of the most popular of the short compositions by Beethoven. It belongs to a group of six which the master wrote in 1796. During that year Beethoven made one of the few concert trips which are recorded of him. He appeared first in Vienna in a concert with Haydn, afterward touring to Nürnberg, Prague, and Bonn, where he appeared both as a pianist and composer. It is thought that the *Minuet in G* was played by him on these programs. Many Beethoven authorities claim that this set of minuets was originally written for orchestra and afterward arranged by Beethoven for piano. It was first published, however, as a piano solo. This minuet is a perfect example of minuet form.

M-758 Missa Solemnis (Solemn Mass), Opus 123

Beethoven

Beethoven once said that this work was his most finished production. He began the work in 1818 but did not finish it until 1822.

During the period when he was working on this mass, Beethoven seemed to live in a world apart, and many stories are told by his friends of his strange behavior. Schindler tells us that from the moment he began to work on the mass, his whole nature seemed to change, and he actually seemed like one possessed. On one of the pages of the mass is written in the composer's handwriting, "From the heart, may it in turn appeal to hearts." He also wrote at this time, "To compose truly religious music, one must consult the old chorales in use in the monasteries." This statement is thought to be a clue to the reason why Beethoven used the ancient ecclesiastical modes so often in this mass.

It is also significant that Beethoven gives German directions throughout the score.

As we listen to this mighty work, we must remember that the great fugue, *Et vitam senturi* (Life Everlasting), is the climax of the work. It is followed by the *Sanctus* and the wonderful *Benedictus*, which it is said was the model Wagner used for the prelude to *Lohengrin*.

M-622 Quartet No. 2 in G Major, Op. 18

Beethoven

One of the earliest works of Beethoven in the form of the string quartet is this *Quartet in G*, which is the second in a series of six published in 1800 under the collective title of *Op. 18*. This work is dedicated to Prince Lubkowitz, who was Beethoven's chief patron at this period. Like all of Beethoven's early works in this form, the *Quartet in G* follows the pattern set down by Haydn, of four movements: *Allegro*, *Andante*, *Scherzo* and *Finale*.

The use of the *schërzo* is worthy of comment. Beethoven still retained the Minuet as the third movement of his sonatas and symphonies during most of the first period of his composition, yet here is found a *schërzo* which reflects the late Beethoven.

DM-919 Quartet No. 8, in E Minor, Op. 59, No. 2 (Rasoumovsky) Beethoven

Beethoven wrote the three great *Rasoumovsky String Quartets* in 1806 at the request of Count Rasoumovsky, the Russian ambassador to Vienna. This Count had an interesting history. His half-Cossack peasant father owed his rapid rise to a love affair with the Empress Catherine II. His son, welcomed in Vienna's most aristocratic circles, married the elder sister of Princess Lichnowsky who was also a patron of Beethoven. Count Rasoumovsky founded the famous Schuppanzigh Quartet in which he played the second violin.

Czerny tells us that Beethoven "pledged himself to weave a Russian melody into each of the quartets." In 1808 these three string quartets appeared as Opus 59. Although Beethoven had composed several great piano sonatas, the second and third symphonies and the opera *Fidelio*, these quartets are the first works in this form which he had written since his Opus 18 appeared in 1800.

The chief characteristics of the *Rasoumovsky Quartets* are the nobility and brilliancy of thematic material and the remarkable use of the sonata form. The string quartet becomes almost orchestral in its strength and variety of tonal effect.

When Schuppanzigh complained about the technical difficulties of these works, Beethoven replied, "Does he really suppose I think of his puling little fiddle, when the spirit speaks to me and I compose something?"

Opus 59, No. 1 is in F major. The theme of the opening *Allegro* is given by the 'cello, the violins answering with a second subject in C major. The movement follows the sonata pattern, although the content of the music is of far greater importance to the listener than the formal construction. The second movement, *Allegretto vivace*, has in its rhythm a strong Russian feeling. Here is a real *Scherzo*, capricious and fascinating. It is followed by an *Adagio* in F minor, one of the most beautiful of Beethoven's sustained melodies. This movement ends with a long cadenza for the first violin which leads into the finale in which a Russian theme is vigorously stated by the 'cello.

The second quartet of this series is in E minor. It is less forceful than the first but more complicated in workmanship and is reminiscent of the opening movement of the Eroica Symphony. The first movement, *Allegro*, follows the sonata pattern; the second movement is a chorale-like *Adagio*; the third movement is a *Scherzo* in which a Russian theme is used as the melody of the trio. This Russian song is also used by Mussorgsky in "Boris Godounov." The vigorous finale follows the rondo pattern.

The third and last quartet is usually termed the "Hero" Quartet. It is in the key of C major. The first *Allegro* is almost martial in its character. It follows the customary sonata model. The second movement, *Andante*, is in the nature of a romance, the 'cello accompanying the theme with a pizzicati movement somewhat reminiscent of a bygone lute player. The third movement is a *Minuet* instead of a *Scherzo*, and the finale is a vigorous fugue.

M-287 Quartet No. 16 in F Major (Opus 135)

Beethoven

This work is the last complete composition written by Beethoven. It was begun in November, 1826, and finished just before his death in 1827. The form followed is *Allegro: Vivace: Andante: Finale*. The first movement is of a bright, gay character and the march rhythm used in the middle portion is particularly interesting. The second movement, *Vivace*, is bright and tuneful, its swift rhythm being occasionally broken by passages of sparkling syncopation.

The third movement is an *Andante* of rare beauty and the solo for viola with which it opens should be especially noted. It is one of the most melodious expressions in the song form to be found in Beethoven literature.

The *Finale* embodies a strange dialogue which is indicated on the score by the question "Muss es sein?" (Must it be?) and the answer is "Es muss sein! Es muss sein!" (It must be, it must be). Some critics claim that this was a conversation between Beethoven and his cook and that it was placed here by the master as a joke. But other authorities claim that the grave way in which the question is asked by the 'cello and answered by the violin, and its working out prove that Beethoven was asking the question of himself, and that it was relative to his realization of his own physical condition. The entire movement is based on this question and its answer, the themes being developed in a most remarkable manner.

M-571 Septet in E Flat Major, Opus 20

Beethoven

This Septet for clarinet, horn, bassoon, violin, viola, 'cello and double bass, is Beethoven's best work for combinations of wind instruments with strings. It belongs to the year 1800 and was the first great work of Beethoven to achieve popularity.

It is written in the manner of a suite. Following a slow introduction comes an *Allegro con brio*, then an *Adagio cantabile*, a *Minuet* (later used in the *Sonata Op. 49, No. 1*), a *Theme and Variations*, a *Scherzo* and a *Presto Finale*. The mature Beethoven was always impatient about the success of this early work and said, "There is no art in it."

The character of the music is sparkling and bright and exceedingly reminiscent of Mozart and court life during Germany's rococo period.

M-260 Sonata for Violin and Piano, No. 9, in A Major, Op. 47 (Kreutzer)

Beethoven

This work was completed just before Beethoven finished the *Eroica* Symphony and was first played on May 17, 1803, at 8 o'clock in the morning in a concert at the Augarten.

There lived in Vienna at this time a curious mulatto English violin player named Bridgetower. He was exceedingly anxious to become better known with the circles who admired Beethoven so he engaged the composer to write a sonata for their joint performance. Beethoven, who always disliked any works written to order, barely finished the composition in time. It is said the piano part was almost a blank, with only an indication of notes here and there. The last movement was ready, for Beethoven used the finale from an earlier work. But he completed the variations so late that Bridgetower had to play from the autographed manuscript. It is said that Beethoven's playing of the *andante* was "so noble, pure and chaste as to cause universal demand for an encore." Under the circumstances, one can hardly blame Bridgetower for quarreling with the composer, and Beethoven refused to dedicate the work to him.

Later, Beethoven dedicated this work to Rudolph Kreutzer who had come to Vienna with General Bernadotte. Kreutzer had been a violinist of some prominence in Paris. He had won the favor of Marie Antoinette and later of Napoleon. It is thought that Kreutzer never played the work.

This sonata attained great notoriety because of the Tolstoy novel which bears its name.

M-349 Sonata in C Sharp Minor, Op. 27, No. 2 (Moonlight)

Beethoven

This sonata is the best known and therefore the best loved of any of Beethoven's compositions for piano. It bears a dedication to the youthful Countess Guiletta Guicciardi, with whom Beethoven was once in love, and this fact has always surrounded the work with a sentimental halo. Yet it is definitely known that Beethoven did not compose this sonata for the young Countess. He had dedicated to her a *Rondo in G* which took the fancy of one of his titled pupils. He therefore asked Guiletta to exchange this rondo for "a sentimental sonata" and gave to her this *Sonata in C Sharp Minor*. The name, "Moonlight," was never attached to the work until after the death of the composer. Therefore there is not truth in any of the many sentimental stories which are told regarding its composition. Beethoven's biographer, Alexander Thayer, says that the sonata was suggested by a poem called "Die Beterin" by Teume. This poem describes a maiden kneeling at the high altar praying for the recovery of her dying father. As her sighs ascend with the incense of the censers, the angels hear her prayers and come to her aid, and the face of the youthful suppliant is transfigured with light. It is a banal poem to have inspired such a remarkable work but there is authentic proof that this was Beethoven's thought.

The critic, Rellstab, once compared the first movement to "a boat rocking on the moonlight waves of Lake Lucerne," and ever after the sentimental Viennese called this composition the *Moonlight Sonata*. An edition was published with this title which has clung to the composition ever since.

The first movement, *Adagio*, opens with a stately, sorrowful theme, which builds up to a great emotional climax and then resolves into the opening melody, ending with two minor chords of haunting loveliness.

The second movement, *Allegretto*, is of a happier character, but the cheerful strain is but momentary for the finale, *Presto Agitato*, is "a storm of emotion." The entire work is one of rare beauty. It offers a great opportunity to the pianist, not only for a display of virtuosity, but also of real musicianship.

M-583 Sonata in F Minor, Opus 57 (Appassionata)

Beethoven

This great sonata was published in 1807, bearing the dedication to Count Franz Brunswick, the brother of the "Immortal Beloved." Beethoven did not call it "Appassionata"; it was so designated by Kranz of Hamburg.

Schindler once asked Beethoven what the sonata really meant, and Beethoven replied, "Read Shakespeare's *Tempest*."

Rubinstein said of this work, "The man who fills music with soul, with dreamings and dramatic life was Beethoven. The music which before him had a heart had no soul. The form, the manner of expression, the style, he inherited, it is true, not as an imitation of Haydn and Mozart, but as the expression of his period. So long as political life was so constituted that the state cared for all the needs of the people, music was the region in which simplicity, joyousness and ingenuousness spread their wings. When after the Revolution man had to care for himself, music became dramatic. Then Beethoven came to be the interpreter of the soul's travail and suffering, the suffering not only of his own soul but also that of his people. Listen to Beethoven's *Sonata in F minor*. The old elegance, grace and loveliness have given place to dramatic and passionate expression. The *adagio*, because of its sweetness and gentleness, is nearer to the old period, but it has a new spirit. And is there an iota in the last movement to remind us of the eighteenth century, of Haydn or Mozart?"

M-403 Sonata in B Flat Major, Opus 106 (Hammerclavier)

Beethoven

One of the late works of Beethoven is *Sonata in B Flat Major*, written in 1818 and dedicated to the Archduke Rudolph. This work was published in March, 1819. It is considered by many the greatest work Beethoven wrote for the piano and is often compared to the *Ninth Symphony*. Although the work is of great difficulty, it is said the Archduke gave an excellent performance of it.

The first movement is an *allegro*, which follows quite definitely the sonata form. The second movement is a *scherzo* with a *presto trio*. The third movement is an *adagio* of sustained beauty. The finale opens with a *largo* introduction which changes to *vivace* and finally to *allegro risoluto*. The finale is an outstanding example of the fugue form used for the last movement of a sonata.

M-507 Symphony No. 1, in C Major, Op. 21

Beethoven

Beethoven's first symphony, in C major, was produced on April 2, 1800, at a benefit concert given by the composer at the Imperial Theater, Vienna. Although this is the first symphony actually to be completed by Beethoven, there are to be found many sketches for a *Symphony in C Minor* which date back to several years before this one appeared. In this first symphony the composer clearly shows not only his knowledge of the orchestra but also the formal construction of such a work. Each of the four movements not only follows Haydn's symphonic model but also is in the pattern of the sonata form. An introduction, *Adagio molto*, in C major, twelve measures long, leads directly into the *Allegro con brio*, or main movement. The first subject is stated by the strings and is followed by a transitional passage which leads into the second theme in the violins, answered by the wood winds. The second subject proper is given by the oboe and flute. After a repetition of a portion of the first subject the exposition (or statement of themes) comes to an end. It is repeated. The free fantasia is concerned chiefly with a development of the first subject. The recapitulation (return of themes) presents the first subject *fortissimo* given by the full orchestra, but the latter part is slightly changed. The second subject is (as in the exposition) given by the wood winds. The coda ending is lengthy and an elaborate re-statement of the first subject.

The second or slow movement, *Andante contabile con moto*, also follows the pattern of the sonata form. The first subject is stated by the second violins, and repeated by the violas and 'cellos and later by the basses and violins (an interesting study for listening to the strings). The second subject in C Major is also stated by the strings, though almost immediately repeated by the wood winds and

second violins. A coda ending to this exposition brings a unique use of the kettle-drums. The exposition is repeated. The development or free fantasia opens with a working out of the second subject, with the drum figure an interesting part of the development. The recapitulation or return of subjects begins as at first with the statement of the first subject by the second violins. Notice the contrapuntal theme in the 'cellos. The second subject is again given to the strings and the coda ending brings another short development of the first subject.

The third movement, *Allegro molto e vivace*, C major, although called a minuet, is more in the character of a scherzo. It follows perfectly the model of dance-trio-dance, yet each portion is a sonata form pattern in miniature.

The Finale *Allegro moto e vivace* is preceded by an *Adagio* introduction given by the violins. This movement also follows the sonata form pattern. The strings announce the first subject, the second being given by the violins in octaves. The exposition ends with an interesting dialogue between the wood winds, and combined strings and brasses. This exposition is then repeated. The development is worked out chiefly on the first two measures of the first subject. The recapitulation or return of themes brings back the principal subjects much as they were first stated. There is a long coda ending.

M-625 Symphony No. 2, in D Major, Op. 36

Beethoven

Beethoven's second symphony was completed in 1802 at Heiligenstadt. The first movement, *Allegro con brio*, is preceded by a lengthy introduction, *Adagio molto*. The first theme of this *Adagio* is given by the oboes and bassoons and is followed by a series of scale passages by answering wood winds and strings. The opening first subject of the *Allegro* is played by the violas and 'celli. A short development and the entire orchestra give forth this theme which is worked up to a brilliant climax. The second subject is played by the wood winds and repeated by the full orchestra. This is followed by a passage of typical Beethoven character. The violins with wood-wind accompaniment alternate with the violas and 'celli in stating a theme which many critics feel is similar to Mozart's *Jupiter Symphony*. But as though to stamp it clearly as his own, Beethoven now brings in his typical alternating chords between wood winds and strings. This section is repeated and the free fantasia begins. This is quite regulation in its development of the first and second subjects and the recapitulation brings back the subjects in the orthodox form.

The slow movement *Larghetto* is one of the loveliest pieces of pure lyricism that Beethoven has given us. The second theme of a more jocose character than the plaintive first subject is heard in the 'cello after which the tender first theme is repeated. Many critics have compared this movement to the work of Haydn and Mozart, yet as one great musician has remarked: "It has a warmth that Haydn never attained to, a variety that Mozart might have envied." With the third movement the term *Scherzo* is first used and this brighter, gayer form takes definite preference over the *Minuet* of Haydn and Mozart. The contrast between the sturdy, jolly first theme and the lilting subject of the trio makes this movement a model of what the scherzo should be.

The *Finale* maintains the same gay and joyous mood of the *Scherzo*. The first subject is given out by the strings and wood winds and the second theme by the wood winds. Note the voices of the clarinet and oboe as they are answered by the bassoon. The construction is regular and the free fantasia is full of those interesting effects which Beethoven later embellished in his mighty symphonies.

M-263 Symphony No. 3, in E Flat, Op. 55 (Eroica)

Beethoven

Beethoven's great *Eroica Symphony* was begun in 1803 and was produced April 7, 1805. It was Beethoven's intention to dedicate this work to Napoleon Bonaparte, whom he felt in 1803 to be "the God-sent deliverer of Europe from the decay of the middle ages." But in 1804 when the news was brought to Beethoven that Napoleon had declared himself Emperor, the great composer, who at heart was ever an ardent Republican, was so outraged that he tore up the original dedication

and inscribed on the title page of the work, "To the memory of a great man." Once again did Beethoven mention Napoleon in connection with this symphony. This was in 1821 when word was brought to him that Napoleon had died at St. Helena. "I composed the music for this event seventeen years ago," Beethoven is reported to have said.

But that this symphony was intended as a really heroic effort cannot be doubted. Beethoven himself answered the criticisms that the work was too lengthy by saying, "This symphony, purposely being written at greater length than is usual, should be played nearer the beginning than the end of a concert, so that the audience will not be too fatigued to grasp its intended effect."

The *Eroica Symphony* follows the regulation four-movement pattern, save that the second movement is a *Marcia Funebre*, and the third movement is a *Scherzo*, in place of the *Minuet*.

The opening *Allegro* has no introduction save two crashing chords from the full orchestra. The first subject is given by the violoncellos. It is a short nugget-like theme, which Beethoven always denied was inspired by Mozart, though its similarity to a theme found in *Bastien and Bastienne* is most striking; this theme is developed in contrast with an amusing theme in the wood winds. The second subject proper makes its appearance in the wood winds, *pianissimo*, immediately following a descending passage *fortissimo* given out by the full orchestra. The development, or free fantasia, is most elaborate. Notice the use of the oboe which gives out a beautiful and tranquil theme immediately following a violent outburst from the full orchestra. At the close of the development, comes the famous passage for French horn which gives the four notes of the original theme in one key while the violins play in another. Beethoven was furious because the critics at the first performance blamed the horn player for a wrong entrance. Today this sounds very sane to our ears, but at the time of Beethoven it was considered to be a proof of his utter madness. The recapitulation of themes follows, with the first subject in the 'celli and the second subject brought back in the key of E flat. A very long and elaborate coda brings the movement to a close.

This use of a funeral march as the second movement of a symphony was a decided breaking away from past traditions, yet Beethoven in 1802 did the same thing in his *Sonata, Op. 26*. The first subject of the march is given *pianissimo* by the first violins, and is later taken up by the oboe. The second subject is also heard in the strings. Both are developed. The trio, or contrasting portion of the march, is of rare beauty. Note the melody introduced by the oboe, later taken up by the flute and other wood-wind instruments, while the strings play the accompaniment. A short *fugato* development leads to a *fortissimo* passage by the full orchestra, and an outburst by horns and trumpets. The first subject is brought back by the oboe and clarinet, and is followed by the second theme in the strings. Just before the close of the movement an exquisite melody for the first violins should be noted.

The third movement is a bustling, yet almost sinister, *Scherzo*. The theme *Allegro vivace* is given by the oboe and first violins, and the entire movement is but a development of this theme. The theme of the trio is announced by the three horns and after a short development chiefly in the wood winds the *Scherzo* is repeated. The finale, *Allegro molto*, follows the pattern of theme and variations. Beethoven had previously used the theme in a contredanz, the finale of the *Variations for Piano in E Flat*, and in the finale of the music written for *Prometheus*. After several measures of introduction by the full orchestra, the theme is brought forward by the strings *pizzicati*. The variations are of rare beauty. Notice the theme as carried on by the second violins in the first variation, and the fugal development by the first violins and the flute in the fourth variation. The second part of the theme is given an elaborate development, and a grandiose coda brings the movement to a close.

M-676 Symphony No. 4, in B Flat Major, Op. 60

Beethoven

This work, the most romantic of any of the Beethoven symphonies, was written in

the summer of 1806. On the invitation of Count Franz Brunswick, Beethoven went to the Hungarian country place of the Brunswicks at Martonvásár. It was during this visit that Beethoven and the Countess Theresa Brunswick became secretly betrothed. No one knows the exact truth of this romance or why it was broken off but it is generally believed that Beethoven's increasing deafness was the direct reason. After Beethoven's death, Theresa's picture and three letters addressed "To the Immortal Beloved" were found in a secret drawer of the great composer's desk. Today this portrait hangs over the desk in the Beethoven Birth House in Bonn. Sir George Grove wrote of this symphony: "Beethoven must have been inspired by the very genius of happiness when he conceived and worked out the many beautiful themes of this joyous composition."

The first movement opens with an *Adagio* introduction which leads into the main movement *Allegro vivace*. The first subject is given out by the first violins and is answered by the wood winds. The second subject has been called a conversation between the bassoon, oboe and flute. Following a long *crescendo* appears a passage in canon form for clarinet and bassoon. The subjects are then repeated. The development is an example of Beethoven's masterly construction. Here the first subject is used with a graceful new melody as a counter theme. Note the use of the kettledrums with the curious figure in the strings which leads into the recapitulation. Here the principal theme is brought back by the full orchestra. The second theme is followed by a lengthy coda in which the first subject is again heard. The second movement *Adagio* is also in the sonata form. Berlioz wrote of it, "the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship completely disappears." The first subject given out by the violins and repeated by the wood winds is introduced by a theme in the second violins which is used as an important part of the later development. The second subject is given out by the clarinet. There is a short development in which the theme of the introduction is given an interesting working out. The recapitulation brings back the subjects in much the same way as at first. There is a short coda based on the first subject.

The third movement was called by Beethoven *Allegro vivace*. Sir George Grove termed it a *Minuet* though Berlioz referred to it as a *Scherzo*. It opens with a vigorous theme for the full orchestra which is contrasted by a trio stated by the wood winds. The first subject and the *Trio* are both repeated, the movement ending with a final statement of the *Allegro vivace* theme.

The finale: *Allegro ma non troppo* is also in sonata form. There is a Mozartian character in the sparkling gaiety of this movement. The first subject is characterized by a sixteenth note figure heard in the strings. The second subject is given by the oboe against a triple figuration heard in the clarinet. Much use of the first subject is found in the development. The recapitulation brings back both the first and second subjects in a modified form, the movement ending with a coda based on the principal theme.

M-640 Symphony No. 5, in C Minor, Op. 67

Beethoven

Of all the great symphonies, the mighty fifth, by Beethoven, has remained not only the most perfect example of the form, but the most direct musical message which any composer has ever given the world. Although sketches for this work are found dating as early as 1800, the symphony was really written in the year 1807, which was one of the most tragic in the life of the composer. Realizing that his deafness came from hereditary causes which unfitted him to assume the position of husband and father, Beethoven canceled his betrothal to the Countess Theresa Brunswick, the "Immortal Beloved," and betook himself to the little town of Heiligenstadt. His happiness on being again in the country caused him to conceive and plan the *Pastoral Symphony*, which was finished the following year. That Beethoven was in a despairing mental condition is apparent from his letters at this time. He writes to Wegeler: "I will struggle with my Fate; it shall not destroy me." Later, in speaking of the opening theme of this symphony, which is in truth the motto of the whole work, Beethoven is reported to have said: "Thus knocks Fate at the door." There-

fore, it has become the custom of musical writers to allude to the fifth symphony as *The Fate Symphony*, and a definite program has been built up to fit the work, the underlying thought of which is Beethoven's struggle and triumph over the fate which would overcome him.

At the centennial celebration of Beethoven's birth, Richard Wagner, in speaking of the *C Minor Symphony*, said: "This work captivates us as being one of the rarer conceptions of the master, in which painfully agitated passion, as the opening fundamental tone, soars up on the gamut of consolation, of exaltation, to the transport of triumphant joy."

This work was first produced December 22, 1808, at the Theatre an der Wien, Vienna. (The Symphony No. 6 [*Pastoral*] was also given on this occasion.) The work is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, two horns, two trumpets, three trombones, kettledrums, and strings.

The first movement, *Allegro con brio*, opens without introduction, the first subject (*Fate motive*) being heard in octaves in the strings and clarinets. The rhythmical foundation of the whole work rests on the opening four tones. The second subject, which is introduced by the *Fate motive*, is given in the horns, then carried on by the strings to a *crescendo* coda based on the first subject. After the repetition of subjects, the free-fantasia begins. For fifty-five measures this is given over to a development of the *Fate motive*; then the second subject is heard in the violins and is followed by a dialogue in chords between wood winds and strings. The first half of the record ends with a *fortissimo* statement of the first subject in the full strength of the strings, which marks the beginning of the recapitulation. The first subject is now heard in the violins; an *Adagio cadenza* in the oboe then leads up to a recurrence of the first theme in the full orchestra. The second subject appears in C minor in the French horn and bassoon and the coda is given over to a development of the first subject (*Fate motive*).

The second movement, *Andante con moto*, is one of the most beautiful single movements in all orchestral literature. In form, a set of variations on a double theme, the composer here presents a message of consolation and peace. The first theme is announced by the violas and violoncelli, then the wood winds, and later the full string choir continue it. The second theme appears in the clarinets and bassoons, with a running accompaniment in the violas and the basses *pizzicato*. This is followed by a recurrence of the same theme given by horns and oboes. The first variation is in the original key (C minor), given by 'celli and violas, *pizzicato* on the other strings. The variation on the second theme begins with the violas. The second variation in thirty-second notes is given by the lower strings with *pizzicati* in the violins and double basses, followed by a short duet between the clarinet and the bassoon. The second theme is now proclaimed by the full orchestra. The third variation, in A flat minor, is given by the wood winds, with *pizzicato* harmony from the other strings, except the violins, which provide a broken chord figure. There is no development of the second theme in this variation. The coda follows, the bassoon presenting the theme, which is later taken up by the 'celli. The movement ends with a statement of the opening subject.

The third movement *Allegro* is in truth a scherzo. Berlioz speaks of it as "a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed on you." The movement opens with a mysterious theme by the 'celli and basses. This is repeated, with but slight change; a new idea presents itself in the French horns *fortissimo*. This is based on the rhythm of the *Fate motive* of the first movement, and if there is any significance to the program, which declares this Beethoven's struggle over fate, this movement at once announces that the struggle has recommenced. The trio begins with the remarkable theme given by the double basses, which Berlioz so aptly likened to "the gambols of a frolicsome elephant." After a *diminuendo* the first part of the movement is repeated, but now the theme of the scherzo is given *staccato* by the 'celli and basses. In this form it is even more sinister than when first stated. The movement is connected by a transitional passage to the finale. Notice here the remarkable use of the kettledrums.

The finale (*Allegro, presto*) is a veritable hymn of triumph, and one readily believes that Beethoven has portrayed in music his triumph over fate. From the transitional passage given by the kettledrums the violins emerge triumphant, and lead the full orchestra into the statement of the first subject of the movement. A transitional passage given by the wood winds and horns leads into the second theme, a more tender melody given by the first violins, accompanied by second violins and violas. This subject is of two parts, the second being stated by the violas and clarinet, and carried on by the full orchestra. The development is given over almost entirely to the second subject, which is worked up to a tremendous climax, *fortissimo*; the sinister theme of the scherzo is now heard again leading into the recapitulation, in which the subjects are brought back practically in the same form as when they were first heard. A *presto coda* in which "the pinnacle of unrestrained joy is reached" brings this remarkable symphony to its close.

M-417 Symphony No. 6, in F Major, Op. 68 (Pastoral)

Beethoven

Beethoven once said, "No man on earth loves the country as I do. Rocks, hills, and woods provide the echo that man longs for." Taking his notebook Beethoven often went out to the countryside around Vienna, the little town of Heiligenstadt being one of his favorite haunts. With this sixth symphony in "the happy key of F major," Beethoven tried his first experiment in program music. There are five movements in place of the regulation four and each has its own title though Beethoven warned his hearers that this work was "more an expression of feeling than a painting," also that the hearer should make out the situations for himself.

The five movements are:

- (1) *Allegro ma non troppo*—Cheerful impressions upon arriving in the country.
- (2) *Andante molto moto*—By the Brook.
- (3) *Allegro*—Merrymaking of the Peasants.
- (4) *Allegro*—The Storm and
- (5) *Allegretto*—Shepherds' Hymn of Thanksgiving after the Storm.

The first movement opens without introduction with a subject for the first violins which is the germ of the entire movement. This four measure theme is repeated many times as is the subsidiary theme developed from it. By this constant repetition Beethoven establishes at once the mood of nature in her endless repetitions. The second subject in C major enters in the strings. This is also repeated by violins, violas, 'celli, and double basses. It is then taken up by the wind instruments. The free fantasia is built entirely on the first subject, and the recapitulation brings back the first and second subjects practically as they were first heard. A long coda again repeats these subjects and brings the movement to a close.

The second movement, *Andante*, is one of the most exquisite bits of tone painting in the entire range of music. The composer indicates by his title that he is describing a *Scene by the Brook*, and he also wrote on the score the words "Nightingale, Quail, and Cuckoo," as though anxious to have one hear with him the bird songs which had inspired him in the writing of this work. During the time which Beethoven frequently spent in Heiligenstadt, his favorite place for composing was underneath a large elm by the side of a rippling brook. Years after the *Pastoral Symphony* was completed, Beethoven pointed out this spot to his friend Schindler, saying, "This is where I wrote the *Scene by the Brook* and the yellow-hammers were singing above me, and the quails, nightingales, and cuckoos calling around me."

The opening subject is given by the divided 'celli, the theme well reproducing the murmur of a running stream. This theme is really the background for the picture, and although various other motives are heard, some more or less imitative of the varying sounds of nature, the entire movement is technically constructed on the one subject. At the close, Beethoven has designated the voices of the nightingale (flute), quail (oboe), and cuckoo (clarinet).

The *Peasants' Dance*, which is the principal subject matter of the third movement, is a musical picture of a village dance. The first subject is a jolly tripping figure

in the strings, while the second theme is given out by the oboe. The descending tones F, C, and lower F heard in the bassoon serve as a musical portrayal of the old piper of the village inn, near Modling, who could play only these three tones upon his instrument. The Trio is a very rustic dance tune and the third portion of the movement is a modified repetition of the first. This dance is interrupted by the *Storm* in which the distant rumbling of the thunder is heard in the basses. The storm bursts forth in all its fury; the piccolo flute accents the lightning flashes and the double basses rumble the thunder through their entire range of three octaves. The trumpets and trombones, now used for the first time in the symphony, add their strength to that of the drums in portraying the fury of the tempest. There is no pause between this movement and the finale, which is a *Hymn of Thanksgiving* that the storm is over. The clarinet gives the yodel herd call of the shepherds, "Ranz de Vaches," which is repeated by the horn as though it were the echo of the mountains. The *Shepherd's Hymn* is then heard in the strings and wood winds. The second theme in B flat is given by the clarinets and bassoons with an undulating accompaniment by the violas. An elaborate working out of these themes ensues and the movement ends with the same horn call with which it began.

M-317 Symphony No. 7, in A Major, Op. 92

Beethoven

This great work, said to have been Beethoven's favorite symphony and referred to by him as "My Grand Symphony in A," was written in 1811-1812. During these summers which Beethoven spent at Teplitz he had the companionship of Goethe, and the great composer tells us he counted this period as the happiest of his life. The first performance of this work took place December 8, 1813, at the University of Vienna. The concert was arranged by Maelzel (inventor of the metronome) as a benefit for the soldiers wounded at the battle of Hanau. Beethoven conducted, and many of the greatest musicians of Vienna, including Schubert, Hummel, Spohr, and Salieri, played in the orchestra.

Wagner called this work the "Apotheosis of the dance" because Beethoven has used the same dactylic rhythm throughout.

The first movement is preceded by a long-sustained Introduction. The use of oboe, clarinet, bassoon, and horn should be noticed as each takes up the opening melody. The main movement is *Vivace*; the first subject stated by the flute over the accompaniment of wood winds, strings and horns. The second subject is given by violins and flutes. The development is very brilliant and animated, and a return of the subjects and coda brings this brilliant movement to a close.

The second movement is the famous *Allegretto*. The strings state the main theme which is of a march-like character. The dactylic rhythm persists all through the movement. With the trio, the key changes to the major and the clarinets play a beautiful melody, accompanied by a rhythmic figure from the bassoons. The original theme returns, then after a suggestion of the trio theme the coda brings the movement to a close.

The third movement, in reality a scherzo, is called *presto* on the score. The full orchestra announces the scherzo's theme. The trio is a lovely melody said to have been a pilgrim's hymn of Lower Austria, which is generally known as Abbe Stadler's hymn. It is announced by the clarinet and strings. A return to the scherzo and a brief return to the trio theme with a coda ending brings this joyous movement to a close.

The finale, *Allegro con brio*, is based on an old Irish folk song, *Norah Creina*, which opens the movement, the theme being stated by violins. The second theme is also of a lively, rapid character and it, too, is given out by the violins. The movement follows the regulation sonata pattern, ending with a long and very remarkable coda.

M-336 Symphony No. 8 in F Major, Op. 93

Beethoven

Beethoven always spoke of his eighth symphony as "my little one." It is the shortest and happiest of his nine great works. This symphony was written in the summer of 1812, partly at Teplitz and finished at Linz, a watering place near Vienna, where

Beethoven, on the advice of his physicians, passed the summer of that year. The winter had been a very unhappy one because of the increasing deafness and constant pain, which had made Beethoven's work and life most difficult. Yet during this summer, the composer wrote his most tranquil symphony, No. 7, in A major, and his happiest work, the *Symphony No. 8 in F Major*. The first movement *Allegro vivace* begins without introduction with the opening theme stated by the full orchestra. The second subject is given by the violins and bassoons and is gay and happy. The development is clear and charming throughout and the recapitulation brings back the subjects in the regulation manner, the first subject returning *ff* in the basses and bassoons. A lengthy coda closes the movement *pp*.

The beautiful *Allegretto scherzando* is the second movement. Berlioz said that this music "fell from heaven into the composer's brain," but the theme in reality is one which Beethoven had used as a joke just previous to his departure from Vienna. One night Beethoven and a group of his friends gave a farewell dinner for Maelzel, the inventor of the metronome, who was leaving for a trip to London. Maelzel had just presented Beethoven with a new ear trumpet which he had invented, and the composer, to show his appreciation, wrote a short canon to the words, "ta, ta, Maelzel, farewell, farewell," in imitation of the ticking of the metronome. This canon was sung by the assembled guests at the dinner. The theme Beethoven used later as the motive for this *Allegretto scherzando*.

Beethoven in his third movement returns to the *Minuet* form, reminiscent of Haydn and Mozart although much more subtle in its working out than are the clearly defined minuets of the old masters. Note the use of two horns in the *Trio* of this movement. The third part is an actual repetition of the first. The finale is a frolicsome *Allegro vivace*, a rondo of the gayest and happiest type. Beethoven told Schindler he was "in an unbuttoned frame of mind," when he wrote it. The coda ending with its burlesque on the regulation endings of Rossini has always been considered one of the rarest musical jokes ever conceived.

M-236 Symphony No. 9, in D Minor, Op. 125 (Choral)

Beethoven

This greatest of all Beethoven symphonies was originally conceived when the great master was but a youth in Bonn, but it was not completed until late in the year 1823. It is said that Beethoven finished it as an order from the London Philharmonic Orchestra. In the Beethoven notebooks there are sketches for this symphony dating back thirty years. We know that when the great composer left Bonn to go to Vienna as a young man, he carried with him Schiller's "Ode to Joy," which he even then intended to set to music. That he did so as the final culminating work of his life is a matter of rare significance to the student of Beethoven. For if one will but read through these verses, there will be found the entire creed of Beethoven's existence. The *Ninth Symphony* was first given May 7, 1824, in Vienna.

The first movement, *Allegro ma non troppo*, is built on three distinct subjects, instead of the customary two, yet it is curiously enough dominated by the short motto-like theme of the first subject which is heard throughout the entire movement. There is, as Wagner says, "a struggle of the greatest grandeur" portrayed here, and he also tells us that the meaning of the whole movement is to be found in Goethe's words, "Renounce, thou must renounce."

The second movement, which is in the tempo of *molto vivace*, is in direct contrast to the first. Wagner says the first part depicts "wild delight," while the middle portion discloses "a scene of worldly joy and happy contentment." This movement is the *Scherzo*, and follows the pattern of dance—contrasting trio—and return to the dance.

The third movement or *Adagio* is one of the gems of absolute music. As Wagner says, "It is as if memory awoke within us, the memory of an early enjoyed, purest happiness."

It is in the fourth movement that Beethoven, by the employment of four solo voices and an immense chorus in addition to the full orchestra, reaches a climax which has rarely been equalled in any art. The choral section is preceded by an orchestral passage in which portions of the first movement, the *Scherzo* and the

slow *Adagio* are introduced in turn, each being put aside by the double basses and 'celli which are seemingly dissatisfied with any of this thematic material. They, themselves, then play the theme—which is later to be developed first by the violas and 'celli, then by the full orchestra *fortissimo*. The baritone then sings these words to this air.

"O brothers, these tones no longer!
Rather let us sing in cheerful
Measures a song of joyfulness."

The quartet and chorus then sing the first six stanzas of Schiller's "Ode to Joy." The tenor voice and wood winds sing a march-like theme which brings forward the next verse. The chorus then brings forward new material which is divided into two parts, one chorus singing these words,

"Millions loving I embrace you,
All the world this kiss I send,
Brothers o'er your starry tent,
Dwells a God whose love is true."

The second chorus sings,

"Millions bow ye down in wonder,
Earth feelst thou thy Maker nigh,
Seek Him o'er the starry sky,
He must dwell in glory yonder."

These two verses are now worked out with elaborate development by soloists, quartet and chorus, bringing the symphony to a tremendous climax and a *prestissimo* finale.

20304 La Brabançonne

Belgium

The great national air of Belgium is a composed folk song which dates from 1830, having been composed during the struggle which gave this land her independence. The music was written by Francois von Camphenout (1779-1848), a famous violinist and operatic tenor of Brussels.

1753 Norma—Ah! del Tebro (Haughty Roman)

Bellini

Norma was produced in 1831 in Milan. The story is of old French origin which tells of the Druids in Gaul at the time of the Roman occupation, 50 B. C. Norma, high priestess of the Druids, loves Pollione, the Roman consul in Gaul. When she discovers he is to marry Adalgisa, one of the virgins of her temple, she renounces Pollione. But when Adalgisa discovers her lover is the father of Norma's children, she refuses to accept the sacrifice and begs Norma to listen to her plan to send the recreant lover back to his true wife and children.

This basso aria occurs in the fourth scene of Act II, which shows a solitary spot near the Druids' woods. Here Oroveso, Norma's father, calls upon his followers to take heed of the oppression of Rome and rise against their foes.

8125 Norma—Casta Diva (Queen of Heaven)

Bellini

This prayer is sung at the end of the first act by Norma, the priestess of the Druids. It has always been considered one of the most grateful of operatic airs written for the soprano voice.

8110 Norma—Mira Norma (Hear Me, Norma)

Bellini

Hear Me, Norma is sung by Adalgisa in the second act of the opera. It is one of the ever popular melodies which delighted opera goers of the past century.

11140, 11141 Benvenuto Cellini—Overture

Berlioz

The career of Benvenuto Cellini, the artist of Florence, made a deep impression on Berlioz during his first visit to Italy. In 1834 he planned out this opera but it was not until 1838 that the work was produced. The overture opens with a brisk *allegro* but after twenty-two measures the tempo changes to *larghetto* and a lovely theme, taken from one of the arias in the opera, is presented in a *pizzicati* passage for basses. The wood winds then bring forward Harlequin's air, also from the opera. There

are suggestions of the *larghetto* theme now given by the wood winds and a return of the Harlequin theme. This leads into the main movement *Allegro deciso*. The first subject is given by the wood winds over a syncopated accompaniment from the strings. The second subject is given by the flutes, oboes, and clarinets, and is later carried on by the violins and violas. An elaborate development of this material now ensues. The opening theme returns and is followed by a vigorous section in which the brasses cry forth the theme of the *larghetto*, *fortissimo*. There is a short coda based on the *larghetto* theme.

12135 Carnaval Romain—Overture

Berlioz

The overture, *Le Carnaval Romain*, was written by Berlioz to serve as the introduction to the second act of his opera *Benvenuto Cellini*, which was produced in 1838. It is, therefore, apparent that Berlioz preceded Wagner in the use of preludes before the various acts of the opera. Berlioz, in his memoirs, writes that on the night of the presentation of *Benvenuto Cellini*, this overture was received with "exaggerated applause," while the opera itself was a "brilliant failure," being "hissed with remarkable energy." The theme of the *Carnaval Romain* is a saltarello, a dance popular in Rome. This theme opens the overture, and is followed by a slow melody of a romantic nature given by English horn; then suddenly the *Saltarello* theme is heard again in the full orchestra; the development is practically taken up with this theme, although the second subject is brought back now by the bassoons over the reiterated theme of the dance given by the second violins. The overture closes with a return to the saltarello.

14230 Damnation of Faust—Rákóczy March

Berlioz

The *Rákóczy March* is the national air of Hungary and was originally written by Michael Barna, a gypsy court musician employed by Prince Franz Rákóczy, from whom this composition takes its name.

The Rákóczy family were the leaders of the Hungarian independent movement for many generations, the most famous member of the family being Franz II (1676–1735), who led the Hungarian Revolution in 1703. It is said that when the Prince, with his young wife, Princess Amalia Catharine of Hesse, made his state entry into Eperjes, this march was played by the court orchestra under the direction of the composer, Barna. In 1711, when Franz led the revolt against Emperor Leopold I, Barna revised the original melody into a war-like march, which has since remained the battle hymn of the Hungarians, being popular among the music-loving gypsies as well as with the Hungarian noblemen. The manuscript of the march was kept in the Barna family, although the theme was used and adapted by many Hungarian musicians. Much of the popularity of the march was due to the personal beauty and musical genius of a young gypsy girl violinist, Pauna Czinka, the granddaughter of Barna, who played her grandfather's composition at all her concerts. After her death, the manuscript came into the hands of another Hungarian gypsy violinist, Ruzsitka, who rewrote the march, giving it much of the strength and character it now possesses.

Berlioz, the great French composer, to whom we owe the present arrangement, borrowed his version from that of Ruzsitka. The idea of using this march came to Berlioz while he was in Budapest, arranging for a performance of his *Damnation of Faust*. Realizing the great patriotism of the Hungarian people, Berlioz changed his libretto to suit the situation, and took his much-travelled *Faust* to Hungary, that he might witness the departure of the Hungarian troops for the war, and an opportunity was thus given for the Rákóczy March to be played. The success of this plan was overpowering. Berlioz has said that the enthusiasm at the first performance in Budapest was so extraordinary that it quite frightened him.

20563 Damnation of Faust—Ballet des Sylphes

Berlioz

This beautiful dance of fairy-like creatures in Faust's vision is a waltz movement of rhythmic beauty and pleasant, joyous melody. Notice the use of the harp and the harmonic effects.

14231 Damnation of Faust—Minuet, Will-o'-the-Wisps

Berlioz

This dainty orchestral number, with its remarkable use of the piccolo flute, occurs in the first part of *The Damnation of Faust*. As the composer himself describes it, "Mephistopheles, to excite in Faust's soul the love of pleasure, invokes the spirits of the air and bids them sing and dance before him." After the dance of the sylphs, Mephistopheles orders the Will-o'-the-Wisps to fly before Marguerite's eyes and dazzle her with their brilliancy. The tiny specks of light appear and dance this charming and delicate number.

M-662 Symphony No. 1, in C Major, Op. 14 (Fantastic)

Berlioz

The *Symphonie Fantastique*, Op. 14, was written in 1828 when Berlioz was a pupil at the Paris Conservatoire. In his autobiography Berlioz says nothing influenced his early life so much as the reading of Goethe's *Faust*. He was under the spell of this great drama when he wrote his amazing *Symphonie Fantastique*. This work is in five parts and follows a program. A young musician of morbid sensibility takes opium in a fit of depression, planning to commit suicide. But instead of death, comes a heavy sleep, which is accompanied by strange visions of his beloved, whose theme is heard throughout the entire work after the manner of a Wagnerian *leit motif*. He first sees the true depth of his own passion for the fair one of his heart. In the second movement he sees her at a ball. The third movement presents a pastoral scene; the fourth, a *March to the Scaffold*, and the last a *Walpurgis Night's Dream*.

The first movement presents in the *Largo* introduction the *leitmotif* or *idée fixe* as Berlioz describes it, which depicts the beloved woman of the poet's dreams. This melody will be heard as the motto of the entire work. It becomes the first subject of the *Allegro agitato* or first movement proper, given out by the first violins and flutes in unison. There is a melodious contrasting second subject heard in the clarinet. The free fantasia is given over almost entirely to a development of the motto theme which is also most prominent in the recapitulation.

The second movement is a waltz which serves as a substitute for the scherzo movement. The violins state the lovely waltz theme which is contrasted with the *fixed idea* theme now transformed into a waltz rhythm. Note the use of the harps in the accompaniment. Berlioz was one of the first to use the harp in this way.

The third movement, *Scene in the Fields*, depicts the charms of nature at sunset. The shepherd's pipe (a *Ranz-des-vaches* played in dialogue by oboe and English horn) is heard in the distance. This should bring peace to the heart of the artist but his thoughts are of her and again the *fixed idea* theme is heard. One of the shepherds continues his song but the other no longer answers. The sun sets and all is still.

Part Four is the *March to the Scaffold*, which Berlioz describes: "He dreams he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end the love theme reappears for an instant, like a last love thought interrupted by the fatal stroke."

The *Walpurgis Night's Dream* used as the last movement was directly inspired by Goethe's *Faust*. A wild introduction in which the *fixed idea* is transformed into "an ignoble, trivial and grotesque dance tune" works itself into a frenzy. It is followed by a passage for basses and bassoons, which leads into the main *Allegro* 6-8 time. Amid the tolling of bells the *Dies Irae* or ancient chant of death is heard in the bassoons and bass tuba. This is taken up by the whole orchestra and is parodied in a most clever manner. It leads into the *Witches' Dance* a wild orgy which is developed into a very fantastic fugue during which the *Dies Irae* is again heard.

4502 Chester

Billings

William Billings (1746-1800) who claimed to be "the first American musician" was a native of Boston where he lived and worked. He was a tanner's assistant

by trade and was a self taught musician. It is said that he wrote his music on sides of leather. In 1770 Billings published "The New England Psalm Singer or American Chorister," one of the first music collections to be printed in America. Eight years later (1778) his "Singing Master's Assistant" was published. The engraving of the music for this work was done by Paul Revere. This collection of songs known as "Billings' Best" became very popular with the soldiers of the Continental Army. The most famous tune in this book is *Chester*, which was known to have been a favorite of George Washington. History tells us that Washington and his troops often sang *Chester* before they went into battle.

1355 Home, Sweet Home

Payne-Bishop

This song of home, which still lives in the hearts of all English speaking people was written by John Howard Payne, who is known as "the homeless bard of home." He was born in New York City in 1792, and came from a prominent family of educators. He went on the stage early in life, and his success as an actor and writer of dramas took him to London when he was but twenty years of age. This song was given to the world in a short opera, entitled, *Clari, the Maid of Milan*, produced in London in 1823. The music for the opera was arranged by Sir Henry Rowland Bishop for Payne's verses. The air of *Home, Sweet Home* was said by Bishop to be a Sicilian air, but it has since been proved that Bishop wrote the melody himself in the style of the Sicilian folk songs. *Home, Sweet Home* became popular immediately; it was introduced into the lesson scene of the opera, *The Barber of Seville*, and into Donizetti's opera of *Anna Bolena*. It was a favorite with Jenny Lind, Christine Nilsson and Adelina Patti. Payne, who became a homeless wanderer, died in Tunis in 1852. His body was brought back to the United States in 1883, and was buried in Washington, D. C., with great honor. Just before his death, Payne wrote in his diary: "How often have I been in the heart of Paris, Berlin, London, or some other city, and have heard persons singing, or hand organs playing *Home, Sweet Home*, without having a shilling to buy himself the next meal, or a place to lay my head. The world has literally sung my song until every heart is familiar with its melody, yet I have been a wanderer from my boyhood."

8733 Lo, Here the Gentle Lark

Bishop

This aria is a setting of Shakespeare's verse by Sir Henry Rowland Bishop (1786-1855). Bishop was the composer of over eighty operas and many shorter compositions, yet few of his works are known today. This aria demands the most pure and flexible coloratura voice. The obbligato for flute is supposed to depict the voice of the lark.

M-62 L'Arlésienne—Suite No. 1

Bizet

This suite is compiled from four numbers taken from the incidental music Georges Bizet wrote in 1872 for the performance of the Daudet drama, "A Woman of Arles." As the action of the play takes place at Christmas, Bizet uses for the theme of the overture to this work, the old Provençal carol, *The March of the Three Kings*, which is sung in this part of France by the children each Christmas Eve, as they march to the church to do homage to the infant in the cradle.

Bizet scores this theme for wood winds, horns, and violins. A short development leads to a *fortissimo* in the full orchestra. The second theme is of rare beauty given by muted strings, wood winds and basses.

The second movement is a minuet of the folk, with a simple trio in *Musette* form, the bagpipe accompaniment being noted in the bass.

The third movement is a tender *Romanza adagietto* which depicts the love scene of the aged shepherd and the woman of his youth, whom he has not seen in years. The duet in the wood winds and strings is of exquisite beauty.

The last movement, *Carillon*, is, as its name implies, an imitation of the bells of Christmas Eve. Notice the repetition of these three tones (harp) against the

sprightly dance theme played by the strings. The middle section is in contrast, as it is a pastoral of rare beauty, which is followed by a return of the *Carillon* theme.

13000 *L'Arlésienne*—Suite No. 2—Farandole

Bizet

The *Farandole* is from the second Suite *L'Arlésienne*. This old dance is very popular in both France and Spain. It was a sort of a procession or "follow the leader," and its gay tempo became more and more rapid until the dance ended in a whirl of sound. The themes used in this *Farandole* are those found in an old French air of early days, *The March of the Three Kings*, which was always sung and played on Christmas Eve. Bizet used the same theme for the overture to *L'Arlésienne*. This composition is an example of form and nationality.

M-128 *Carmen*—Complete Opera

Bizet

(See Victor Book of the Opera.)

1356, 6873, 6874 *Carmen* Suite

Bizet

Record 1356(B) presents the *Prelude* to *Carmen*. This prelude opens with the brilliant theme later used as the *March of the Toreadors*. This is followed by the ever-popular *Toreador Song*, which is worked up to a great climax. It is interrupted by the ominous chords of the fate theme intoned by the brasses, with a *tremolo* accompaniment of the strings. This theme is an old folk song of Spain which dates back to a legendary story of Mohammedan tradition. According to this tale the Devil on being cast out of Paradise could recall only one strain of the Heavenly music, and this theme was called the *Asbein* or *Devil's Strain*. It was only sung in whispers by the folk of Spain. It is here used by Bizet with great dramatic significance.

The A side of this record gives the *Aragonesa*, an old Spanish dance from Aragon. It gives the atmosphere of the gay scenes outside and within the Plaza de Toros. It is said that the jota, which is frankly recognized as the national dance of Spain, originated in Aragon, though it is claimed by both the inhabitants of Valencia and Andalusia. The peasants of Aragon rarely dance anything but the jota and have brought it to its state of perfection. Bizet has given a remarkable example of the true Aragon dance.

Record 6873 (A) presents the *Gypsy Dance* from Act II. Note the remarkable use of the tambourines, castanets, and triangle. On the B side are found two intermezzos. First is the lovely *Entr'acte* which occurs between the second and third acts of the opera—a pastoral melody of exquisite and touching grace. Its melody is given by a flute against plucked strings. It is taken up in imitation by other instruments. On the last inch of this record is given the intermezzo called *Les Dragons d'Alcala* which occurs between Acts I and II, and denotes the lapse of time during which Don Jose is supposedly in prison. It is this melody Don Jose sings when he comes to join Carmen at the inn.

Record 6874(B) presents the march heard when *Soldiers Change Guard* in the first act; and on the A side *March of the Smugglers*, which occurs at the opening of the third act.

1145, 8091 *Carmen*—Habanera

Bizet

The famous *Habanera* for mezzo-soprano is from the first act of Bizet's opera *Carmen*. It is sung by the Spanish cigarette-maker as she is trying to attract the attention of Don Jose.

The habanera was originally a Negro Creole dance, which took its name from Havana, Cuba, where it originated. It became one of the most popular of the Spanish folk dances and is sung and danced in Spain today. Bizet used an old habanera tune as the basis for this remarkable aria, which is rightly regarded as one of the greatest operatic arias in musical literature.

1145 *Carmen*—Seguidilla

Bizet

The seguidilla is a modified version of the bolero and takes its name from the

city of Seville. The dancers always accompany themselves with castanets and tambourines, and the seguidilla, especially as it is danced by the gypsies, is a most sensuous and beguiling dance. The step is slow and gliding, though the rhythm is well marked and lively, generally in duple time.

8124 Carmen—Toreador Song

Bizet

This ever-popular aria for baritone is sung by the toreador, Escamillo, in the second act of Bizet's *Carmen*. The scene shows the inn of Lillas Pastia, where Carmen and her gypsy friends are singing and dancing. All hail with joy the arrival of Escamillo, who tells them of the dangerous joys of the bull fight.

14234 Carmen—Air de la Fleur (Flower Song)

Bizet

This tenor aria is sung by Don Jose in the second act of *Carmen*. Enticed by the beauty of the gypsy girl, Don Jose goes to the inn of Lillas Pastia to join her. He hears the trumpet call and tells her he must return to the barracks. She chides him and declares he does not love her. To prove his love, he shows her the faded flower he has kept in his coat since the first day they met.

6873-A Carmen—Entr'acte—Between Acts II and III

Bizet

This pastoral interlude is a fitting introduction to the scene which represents the mountain camp of the smugglers. Note the beautiful solo for flute with its romantic, reflective melody, the arpeggio passages for harp, and the final pizzicato chords.

14742 Carmen—Michaela's Aria

Bizet

This air for soprano occurs in the third act. The gypsy smugglers have left the stage, leaving Don Jose on guard. Michaela has heard that Don Jose is a smuggler, but she has bravely come to their mountain abode to bring him a message from his mother and to beg him to return home.

20521 Spanish Serenade (Ouvre ton coeur)

Bizet

This colorful Spanish composition, in the key of D, 3-4 measure, was originally written as a serenade with the title *Ouvre ton coeur*. When the story of *Carmen* was transferred to the motion picture screen, this selection was used frequently in the incidental music, so that many people have confused it with the music of that opera. Notice the effect of the drone bass in the accompaniment, as it is so often found in the music of the shepherds of the Pyrenees; the persistent castanet rhythm is also a characteristic feature.

M-464 Music for Strings

Bliss

Arthur Bliss (1891) is one of the most interesting of present-day English composers. This work was first heard at the Salzburg Festival in 1935. It is a modern type of expression for stringed instruments. It is to be noted that the composer did not call it a concerto grosso, though it comes nearest in form to the *Brandenburg Concertos* by Bach than to any other type of formal expression. Bliss is exceedingly modern in all his compositions, though he does not go to the extremes of some of his contemporaries.

One writer in speaking of him said, "Bliss may not begin and end in one and the same key, or in a key at all. But there is just enough key there to keep the texture free from tangle."

This work is in three movements, the first movement being built on two themes although it does not follow the regular pattern of the sonata. The second movement follows the first without interruption, being introduced by a passage for the basses alone. At the end there is an interesting passage for the solo violin. The third movement is very brilliant and very modern.

M-563 Concerto Grosso

Bloch

Ernest Bloch (1880) is one of the great composers of our day who has chosen America as his adopted home. Born in Switzerland, Bloch studied first in Geneva

with Dalcroze, later taking up the violin with Ysaye at Brussels, and then studying composition in Germany. He has lived in America since 1916.

This work was sketched in New Mexico in 1925 and first presented in that year in Cleveland, where the composer was then living. Although it follows the outlines of the old form of concerto grosso (see page 270) the composer tells us that it was directly inspired by the folk dances he remembered from his boyhood days in Switzerland.

The Concertos Grosso of the eighteenth century were orchestral works consisting of several movements. The orchestra was divided into two parts; one, the soli instruments, the other the accompanying instruments. The cembalo or harpsichord was generally used; therefore in modern works in this form its place is taken by the piano. Bloch divides his work into four movements: Prelude—*Allegro energico*; Dirge—*Andante moderato*; Pastorale and Rustic Dances—*Assai lento*; Finale Fugue—*Allegro*.

M-698 Schelomo—Hebrew Rhapsodie for 'Cello and Orchestra

Bloch

In much of the music of Ernest Bloch (1880) there is a strong tendency to revert to ancient Oriental themes, for Bloch has made a distinct effort to show in his compositions, the value of Jewish traditional music. In regard to *Schelomo*, he once said, "I do not propose or desire a reconstruction of the music of the Jews but to present rather the Hebrew spirit, the complex, ardent, agitated soul that vibrates in the Bible, the vigor and ingenuousness of the patriarchs, the violence that finds its expression in the book of the Prophets, the burning love of justice, the desperation of the preachers of Jerusalem, the sorrow and the grandeur of the book of Job, the sensuality of the Song of Songs. This is what I seek to translate in my music, the sacred race emotion that lies dormant in my soul."

Schelomo was written in Geneva, Switzerland, in 1916, and was first heard in New York City in 1917. This Hebrew rhapsodie for solo 'cello, is a musical portrait of the great King Solomon (Schelomo). It brings before us a reincarnation of the mighty king in all his glory, surrounded by his wives, his slaves and warriors. His voice speaks through the 'cello his words of wisdom or his poetic visions.

Bloch has followed no rules of form but has written a rhapsodie of extraordinary richness and dramatic strength. Lawrence Gilman tells us, "The violoncello and the succeeding orchestra are by turns lyricist and tragedian, poet and seer, the great king amid his gorgeousness reflecting in disillusionment upon his silver and his gold, the treasure of his provinces, the abundance of his gardens and his orchards, the fulfilled desires of his heart and eyes, and the preacher, somber and mournful in acrid wisdom, uttering brief admonitions as he contemplates the vanishing mist that is all delight. . . ."

After the short introduction by the orchestra, the 'cello voice presents an outburst of despair which is carried on between the orchestra and the soloist. Note the use of the trumpets *fortissimo* as they express the "somber exhortations of the preacher, the brooding of the 'cello." One writer has said that "the musical phrases played by the soloist are suggestive of Talmudic prose and that the entire book of Ecclesiastics is emotionally expressed in this music."

M-381 Concerto in B Flat Major for Violoncello

Boccherini

Luigi Boccherini (1743-1805) was a gifted Italian composer who lived most of his life in Spain and Germany. Although few of his works are known today, Boccherini was a prolific composer. His largest vocal works were a Stabat Mater, a Mass and a Christmas Oratorio, but he left twenty symphonies and about five hundred instrumental compositions chiefly in the form of chamber music. His music reflects the period in which he lived and it was but natural that it should have been overshadowed by the works of his far greater contemporaries, Haydn and Mozart. Only a few of Boccherini's compositions are known today.

As Boccherini was a 'cellist of great ability, he wrote many works for his favorite

instrument. Of his five concertos for 'cello and orchestra, this *Concerto in B Flat Major* is the one which has remained in popular favor.

The work is in three movements. The first follows the sonata form as it was in general use in the concertos of the day. The second movement is a lovely *Adagio*, and the finale follows the pattern of the classic rondo.

20344 At the Brook

Boisedeffre

René de Boisedeffre (1838-1906) was a talented French composer who is chiefly known for his chamber music compositions: He wrote with great elegance of style and his compositions are always pleasing to the ear. This short piece is for trio; violin, 'cello and harp, and is an excellent example of poetic thought. Note the rhythmic imitation of the brooklet.

11169 In the Steppes of Central Asia

Borodin

Like all music that comes from a flat or desert country, the songs of the steppes of Russia are noted for their restricted tonality, which so well reflects the monotony of the landscape.

Borodin wrote this work in 1880, for a series of *Tableaux Vivants* arranged in honor of the twenty-fifth anniversary of the reign of Emperor Alexander the Third of Russia. The following year Borodin showed the work to his friend Franz Liszt at Weimar, and it was because of his great enthusiasm for the work that Borodin dedicated this symphonic poem to Liszt, the master, who had given this form of composition to the world.

This work established Borodin's reputation as a composer. It became very popular in Europe and as its composer wrote to a friend: "In spite of its patriotic program, which suggests Russia's success in Asia, it has been encored from Christiana to Monaco."

On the title page is found the following program: "Out of the silence of the sandy steppes of Central Asia, comes the sound of a peaceful Russian song. There are heard too the strains of Oriental melodies and the stamping of approaching horses and camels. A caravan, escorted by Russian soldiers, crosses the measureless desert, pursuing its way free from care, under the protection of Russian arms. The caravan moves ever forward. The songs of the Asiatics mingle with those of the Russians in common harmony, their refrain gradually dying out in the distance."

Beginning with the wood winds, one first hears the clarinet playing an Oriental air. This is repeated by the French horn. A most appealing and haunting air is then stated by the English horn, this theme being carried on with exquisite development. The first theme in the clarinet is again heard, now repeated by the French horn. The 'cellos and English horn repeat the haunting second theme which is brought to a full orchestral development and gradually dies away as the oboe and violin give out the first clarinet theme. The second haunting air is now repeated by the clarinet and dies away in the voice of the flute. This is a splendid example of National Composition and also an excellent study of the voices of the wood winds.

9123 Prince Igor—Overture

Borodin

Borodin's opera *Prince Igor* is based on an old legendary Russian story, "The Epic of Igor," which Poushkin published in his own version in 1800. Igor has been called the Russian King Arthur. He lived at the close of the twelfth century. Stassow arranged the story as an operatic libretto for Borodin.

Borodin died before he finished this work. Rimsky-Korsakov and Glazounov completed it. It was Glazounov's task to orchestrate the overture, and he did this from the memory of his conversations with Borodin. This overture is a marvelous tone picture of Russia emerging from a semi-barbaric state into a national consciousness. It begins with a tragic slow movement in D minor, 2-4 measure, which soon changes to an *Allegro* in D major. There is a descending scale on 'cellos and double-basses leading into a graceful clarinet passage, which introduces a new and more poetic subject. There is another change in key to B flat, with a brilliant theme for

full orchestra, in which the violins excel in passages of unusual brilliance. The horn sings a romantic melody suggestive of the love interest of the play. The themes so far introduced are worked into a brilliant climax in the recapitulation which calls upon the resources of every instrument.

1237 Prince Igor—Recitative and Air of Prince Galitsky

Borodin

This bass aria is sung in the first act of *Prince Igor* by Prince Galitsky, who is left to rule the city of Poutivle and guard his sister, the queen, while his brother-in-law, Igor, is away at the wars. But Prince Galitsky is not true to his trust. The misrule of this dissolute nobleman is a matter of history, which Borodin has remarkably depicted in this opera. This aria is strong and vigorous and barbaric in style. Note the beating of the drum which accompanies it and the rough Russian dance tune that is employed.

M-499 Prince Igor—Polovetski Dances

Borodin

These Oriental dances occur in the second act, which takes place in the camp of the Khan Konchak where Igor is held captive. They are remarkable examples of the Cossack dance, the folk music of the Orient which came into Russia from her Eastern provinces.

M-113 Symphony No. 2, in B Minor

Borodin

Alexander Borodin (1833-1887) was one of the group of Russian composers to whom music was an avocation. Borodin, trained as a surgeon, was lecturer on chemistry at the Academy of Medicine and Science at the time of his death. His interest in music, begun when he took his first lessons on the 'cello and flute at the age of twelve, continued unabated through the years. He worked long and diligently on his musical compositions. The *Symphony in E Flat*, his first, was composed during a period of five years. His second symphony in B minor belongs to a more mature period and was begun in 1871, the first movement having been completed that winter. Then Borodin took to the writing of his opera *Prince Igor* and the ballet *Mlada* so it was not until 1877 that the *B Minor Symphony* received its first performance. Borodin was a great admirer and friend of Franz Liszt, and Liszt felt that his Russian colleague was unusually gifted. Like Liszt, Borodin was exceedingly interested in program music. Although the score of the second symphony contains no program, still according to Borodin's friend Stassow, the composer had a definite story in his mind while writing this work. "Borodin often told me," said Stassow, "that in the *Adagio* he intended to recall the songs of the old Slavonic *bayans* (troubadours) in the first movement the assembling of the old Russian princes, and in the finale, the banquets of the heroes, to the tones of the guzla and bamboo flute, amid the enthusiasm of the people."

The first movement, *Allegro* in B minor, opens without introduction with a vigorous almost barbaric theme given by the strings in unison with accents on alternating measures by horns and bassoons. This theme is the motto of the movement and is heard throughout each section. After ten measures, another theme, *Animato assai*, is announced by the wood winds. Alternating with the first theme, these contrasting melodies are given a short development. The second subject, *Poco meno mosso*, 3-2 time, is an expressive melody for the 'cellos, later given out by the wood winds. This subject is quite short and is soon swept aside by the strong motto theme; then the free fantasia or development begins. This is chiefly concerned with the motto theme. The recapitulation is announced *fortissimo* with a passage for kettledrums, in which a reiterated rhythm predominates. The subjects are brought back, much as they were first presented and a vigorous coda based on the motto theme brings the movement to a close.

The second movement is a *Scherzo-Prestissimo*, F major, 4-4 time. Its subject is foreshadowed by reiterated tones on the first and second horns, which introduce the syncopated first subject, stated in unison by the strings. The trio (*Allegretto*)

is in 6-4 time and its charming theme, presented first by oboe, then by clarinet with triangle and harp accompaniment, is of unusual beauty. The entire first portion of the movement is repeated and a short coda brings the scherzo to a *pianissimo* ending.

The third movement, *Andante*, D flat major, 4-4 time, opens with a short solo for clarinet accompanied by the harp. The French horn then sings an old Slavonic *bayan* song, which is later carried on by other wood-wind instruments with a tremolo accompaniment by the strings. A change of mood comes with the middle section *Poco più animato*, 3-4 time, the strings presenting a new melody with curious chromatic progressions in the basses. The opening theme is then brought back, now in the strings, and the movement ends with the plaintive clarinet theme with which it opened.

The finale, *Allegro*, B major, 3-4 time, follows without pause. This movement is in the definite sonata form. A rather lengthy introduction precedes the first subject proper, a Russian theme for full orchestra *forte* in 5-4 time. The second subject of a more tranquil character is given by the clarinet first, later being taken up by the flute and oboe with harp and strings accompanying. The development or free fantasia is chiefly concerned with the principal theme, first heard in trombones and tuba, later in strings and wood winds. The second subject is then given a vigorous development by the full orchestra. The recapitulation brings back the subjects much as they were first heard, being preceded by the introduction and dealing up to the *forte* climax with the Russian second theme.

36223 Hymn of the Cherubim, No. 7

Bortniansky

Dimitri Bortniansky (1751-1825) was a Russian composer from the Ukraine who studied with Galuppi in Venice. Returning from Italy, he took charge of the Imperial Choir of the Empress Catherine the Great and instituted great reforms in Russian church music. The traditions established by Bortniansky regarding the Russian church service are still used in the orthodox choirs.

12190 Academic Festival Overture, Op. 80

Brahms

In 1880 the University of Breslau conferred on Johannes Brahms the degree of Doctor of Philosophy, and in recognition of this great honor the composer wrote an overture based on student themes, which is known as the *Academic Festival Overture*. In the strictest sense this work is more a fantasia on popular student songs.

It begins without introduction with an announcement of the principal theme, *Allegro*, here presented by the violins *pp*. This theme is contrasted by another given by the violas, which produces a most interesting instrumental effect. The first student song now makes its appearance intoned by three trumpets. This is *The Stately House*, a very popular German student song, which is familiar to American church-goers as the hymn, *O Day of Rest and Gladness*. At the end of this theme the full orchestra brings forward a development of the opening subject. The key changes to E major and the second violins, with 'cellos *pizzicato*, bring forward the second student song, *The Father of His Country*. Then two bassoons enter with a third student song, the well known freshman song of the fox, *What Is that High on the Hill?* The clarinets and other wind instruments develop this theme in a jolly manner. The free fantasia section is given over to an elaborate development of these themes, which are then brought back in the recapitulation. The coda is founded on the universally popular student hymn, *Gaudeamus Igitur*, which is shouted forth joyously by the full orchestra and which brings the work to a triumphant conclusion.

M-402 Concerto in D Major for Violin, Op. 77

Brahms

One of the most remarkable concertos for violin and orchestra is this work by Johannes Brahms which was written for the great Hungarian violinist, Josef Joachim. Joachim's friendship for the composer dates from a concert in Göttingen in 1853 where the awkward youth from Hamburg accompanied the fiery violinist, Reményi.

Joachim in the audience was amazed at the marvelous genius of this youth who

transposed the entire *Kreutzer Sonata* from the key of A to that of B flat because the piano had been wrongly tuned. His admiration increased as did his friendship, and this great concerto, produced in 1879, leaves a record in tone of a remarkable comradeship.

Brahms follows the regulation sonata model, the first movement being an elaborately planned *Allegro non troppo* in D major. The orchestra states the principal subject (without introduction) the theme being presented by bassoons and lower strings. This is worked over *fortissimo* and is followed by the second subject (here used in the same key as the first) stated by the oboe and taken up by the first violins. The solo violin enters with a presentation of the first subject which is accompanied by the violas. The second subject is then stated by the flute and continued by the first violins, as the solo instrument embroiders it with brilliant passage work. An orchestral *tutti* introduces the free fantasia. In the recapitulation the principal subject is brought back in the orchestra *fortissimo*. So, too, is the second subject now heard in D major. But through it all the solo instrument embellishes the theme with intricate passage work. A cadenza for the solo violin precedes the coda, which deals chiefly with the material of the first subject.

The second movement, *Adagio*, is scored only for strings and wood winds with two horns added. The opening melody is a rich theme for oboe, later taken up by the solo instrument. The contrasting portion of the movement is of sterner mood, after which the lovely wood-wind theme is again heard.

The last movement, *Allegro giocoso*, opens with a theme for the violin and full orchestra *ff*. A transitional passage leads to the second subject, also given by the solo instrument. Both these themes are of a Hungarian character. They are employed in a free rondo form, the episodes being stated first by the orchestra, then by the solo violin. A brilliant but short cadenza leads into the coda in which the first subject is brilliantly developed.

M-815 Concerto in A Minor for Violin and Violoncello, Op. 102

Brahms

This great double concerto for violin and 'cello was written in the summer of 1887 at Thun, Switzerland. The first performance was given by Joseph Joachim and Robert Hausman in Cologne, October 18, 1887. The concerto is in three movements. The opening *Allegro* in A minor opens with four measures of the principal subject set forth by the full orchestra. A cadenza for the 'cello followed by one for the violin lead to a statement of the complete principal themes. The *second subject* is announced by the solo 'cello answered by the solo violin. An elaborate development of the themes follows after which the recapitulation begins. The *Andante* in D major is an exquisite movement, simply constructed in the regulation three part song form. Note the lovely contrasting second part given by the wood winds.

The last movement *Vivace* is in A minor. The first theme is stated by the solo 'cello, accompanied by the lower strings and bassoons. After a development of this theme by the full orchestra *fortissimo*, the second subject is presented by the solo violin. The first theme is repeated and is then followed by a lovely episode in which the two solo instruments play a charming duet accompanied by strings. A new subject for the clarinets and bassoons is then introduced. Note the *arpeggio* accompaniment to this theme played by the solo instruments. The principal theme is then brought back by the solo 'cello, after which both solo instruments present the second subject. A brilliant coda brings the movement to a close.

M-677 Concerto No. 1, in D Minor, Op. 15

Brahms

Six years after his famous concert tour with Reményi, the youthful Brahms, then twenty-six, appeared as pianist in his first great orchestral composition, the piano *Concerto in D minor*, which was presented under the direction of Joseph Joachim at the Gewandhaus, Leipsic, January, 1859.

Shocked and saddened by the tragic death of his friend Robert Schumann, young Brahms made an unusual effort to present a work which he rightly felt would justify

the great belief in his abilities that Schumann had already announced to the world. But the performance ended in one of the greatest fiascos of the day. It seems hard to realize as we listen to this beautiful work today, that at its first performance, Brahms and Joachim were actually hissed off the stage. As Brahms later wrote to a friend, "I believe it is the best thing that could have happened to me, it makes one pull one's thoughts together and raises one's spirit." Brahms changed some of his orchestration and treatment of the work before it was next heard, but the later great success of the concerto, came not so much from the changes made by the composer in the actual work as the change which took place in the attitude of the audience toward Brahms himself.

The concerto follows the regulation three part form. The first movement opens with an introduction for orchestra which suggests the first subject and two subsidiary themes (later to be used in the development). The piano then enters, first presenting variations on this material, then introducing, with *arpeggio* chords, the first main subject. After some development of this and the subsidiary themes, the piano solo announces the second subject in F major, a beautiful melody of true Brahms character. Then begins the free fantasia which depicts "strife and confusion." The subjects are brought back with a triumphant return and the movement comes to a brilliant ending.

The second slow movement is simple and beautiful. Note the combination of strings and bassoons as the principal theme is played and the effective manner in which it is repeated by the solo instrument. The clarinets present the contrasting theme, which is taken up by the orchestra with the piano as accompanist, after which the first subject is brought back, a great *cadenza* for piano leading into the *coda* ending.

The last movement is a rondo with a graceful swinging theme which carries through to the end.

М-740 Concerto No. 2, in B Flat Major for Piano, Op. 83

Brahms

This concerto for piano was begun by Brahms in 1878 and finished three years later. Chronologically it belongs between the second and third symphonies. The first performance of the work took place in October, 1881, Brahms playing the solo part with Von Bülow conducting the Meiningen Orchestra. Hermann Wolf the noted critic wrote: "Brahms' new concerto is of the first rank; it sounds wonderful. He played it with inimitable beauty, with a clarity, precision and richness, which really startled me." The concerto was dedicated to "my dear friend and teacher, Edward Marxsen." There are four movements in place of the customary three. The first movement *Allegro non troppo* is in B flat major. The principal theme is foreshadowed by a short duet between the French horn and piano, and is stated by the orchestra, which also announces the second subject (note the use of the violins, *pizzicato*) accompanied by violas and cellos. The piano enters with an octave passage that leads to a repetition of the principal subject. An interesting development follows and the second subject is again brought forward. A lovely episode for the solo instrument ushers in the real development section which is elaborately constructed from the principal themes. The recapitulation is introduced by the horn theme heard at the opening of the movement. The subject matter is brought back but in quite a different manner than when it was first stated. A coda of great importance based on the opening material brings the movement to a close.

The second movement is in reality the *Scherzo*. It is said that Brahms originally intended this movement as the *Scherzo* of his violin concerto. The piano gives out the principal theme *fortissimo*, following which the orchestra plays an episode based on the rhythm of this theme. This is continued by the piano and is then repeated.

The trio is based on a new subject of a pastoral character in D major presented by the strings. A piano solo follows. In place of the usual repetition of the first portion of the movement there is a development of the subjects in a rather free manner.

The third movement *Andante* is in B flat major. The first subject is given out by

the solo 'cello and taken up by several other instruments before it is stated by the piano. This material is extensively developed before the contrasting theme is heard. This theme is in F sharp and is stated by the piano and clarinet. The solo 'cello brings back the opening subject and the movement closes with a short coda.

The finale, *Allegro grazioso*, B flat major, begins with the statement of the principal theme by the solo instrument. The wood winds and strings alternately bring forward a new theme which is distinctly Hungarian in character. The solo piano now introduces a charming subject which is accompanied by the strings *pizzicati*. There is a very elaborate development of these themes and a lengthy coda brings the work to a close.

Four Serious Songs, Opus 121

Brahms

The *Four Serious Songs* bring to a magnificent close Brahms' activities as a song writer. Specht calls them, "Brahms' legacy and his epitaph." The last years of Brahms' life were filled with reflection. He was ill, and in 1892 he lost his sister, Elise and his dear friend, Elizabeth von Herzogenberg. The following year several friends, including Billroth and von Bülow, passed away. Shortly after, Clara Schumann had an apoplectic stroke. It was natural that Brahms' thought should have turned to the eternal problem of death. These songs were written the first week of May, 1896, shortly before the death of Clara Schumann. A year later Brahms too was gone. The *Four Serious Songs* were dedicated to Max Klinger, the sculptor. The text for these songs is all taken from the Bible.

14307 *Denn es gebet dem Menschen (For That Which Befalleth the Sons of Men)*
Ecclesiastes 3:19-22.

14308 *Ich wandte mich (I Turned and Considered)* Ecclesiastes 4:1-3.

14309 *O Tod, wie bitter bist du (O Death, How Bitter is the Remembrance of Thee)* Ecclesiastes 41:1-2.

14310 *Wenn ich mit Menschen (Though I Speak with the Tongues of Men)*
I Corinthians 13:1, 3, 12, 13.

20841 Hungarian Dance No. 5

Brahms

Brahms became interested in Hungarian music through his friendship for Eduard Reményi, the great violinist—and to him he dedicated his Hungarian Dances, written originally for piano duets. Brahms does not give a clue as to whether the dances are original or were taken from the real Hungarian melodies. It is certain they possess all the national characteristics of the Czardas, the alternating *Lassen* and *Friska* being excellently employed, and many Hungarian airs are to be recognized. These arrangements for violin were made by Joseph Joachim, the great violinist, who was a warm admirer of Brahms.

One of the most typical, showing the unusual charm of the Hungarian and folk influence, is No. 5 of the series. It is here played by the cembalon, an instrument which belongs distinctly to the Hungarian gypsy orchestra. Beyond doubt the cembalon is the direct descendant of the dulcimer of Biblical days. It also passed through the transformation of the clavicembalo or early keyboard instrument, which was the precursor of the harpsichord, clavichord, and modern pianoforte. Among the folk it has retained many of its ancient characteristics, and in the gypsy orchestras of Poland and Hungary it has changed but little from the early form. As used by the Hungarians, the cembalon has a trapezoidal sounding board with metal strings. Each note has from three to five strings and the tone is produced by two small, padded, hammerlike sticks. The instrument has a range of four octaves, so that compositions of pretentious proportions are possible to be played upon it. The reverse of this record is a typical Hungarian czardas, also played on the cembalon.

M-607 Quintet in F Minor, Opus 34

Brahms

This Quintet is considered by many Brahms enthusiasts to be the greatest chamber music compositions ever written for strings and piano.

In his writing for small groups of instruments, Brahms stands unrivalled among modern composers. This work was first planned for strings, the fifth part being originally intended for the second 'cello. Brahms also arranged this work as a duet for two pianos, giving it a special dignity by designating to it, its own opus number. The first movement opens with a bold theme which declares that a portentous work is beginning. The two parts of the first theme are most interesting to the student, as they are practically identical. The whole trend of the first movement with its contrasting tones of passion and splendor is of power and mighty strength. This is beautifully contrasted with the pure lyricism of the *Andante un poco adagio*, a movement of exquisite charm in which the arrangement of the theme as it is given by the various instruments produces a variety of melodic effect. The scherzo is a most interesting bit of chamber music composition. The pulsating rhythm is set by the *pizzicati* reiterated C's from the 'cello, and gives the movement an irresistible swing which alternates between 2-4 and 6-8 time. The trio follows this rhythm but with a more "heart gripping intensity" in the development of the themes. The abrupt ending is a striking feature of this movement.

The introduction to the finale is slow and mysterious and is reflective of Schumann's favorite means of opening his last movements. It follows the regular sonata form pattern, ending in a rushing and impetuous coda which is in 6-8 time and is vaguely reminiscent of the scherzo.

9395 Requiem—Ye That Now are Sorrowful

Brahms

The largest choral work written by Brahms is his *German Requiem* which was produced in Bremen in 1868. The term requiem as here used has little in common with the Mass for the Dead of the Roman Catholic Church. It is of much broader scope and although the text points out the emptiness of material life its dominant feeling is of that joy which has triumphed over death. It breathes consolation to the mourner and assurance of joys hereafter. Brahms was moved to write this work by the death of his mother in 1865. It has been called "the greatest achievement of modern sacred music which has come out of Germany." Upton says it is "a sacred cantata rather than a requiem, for it is in no sense a religious service."

The work opens with a beautiful chorus, *Blessed are they that go mourning*, which is followed by a *Funeral March*, which vividly portrays the measured tread of the mourners. No. 3 is a baritone solo of exquisite beauty, *Measure My Days on Earth*, followed by two choral fugues, which are effective but of great difficulty. No. 4 is a lovely chorus, *How Lovely is Thy Dwelling Place O Lord*. No. 5 is a soprano solo with chorus, *Ye Now Are Sorrowful, Grieve Not*. No. 6 is sung by the baritone and chorus, *Here on Earth We Have no Continuing Place*. This pictures the resurrection of the dead with an intricate choral fugue of tremendous power. After this storm the peace of the finale, *Blessed are the Faithful who in the Lord are sleeping* brings the work to a calm and dignified close. It was the production of this work which really established Brahms' reputation as a great composer.

Songs

Brahms

Since Schubert, no composer has written so many truly great songs as has Johannes Brahms. Although a Romanticist in the content of his music, Brahms always shapes his compositions in the classic mold. Therefore, every Brahms song makes a satisfactory instrumental composition. It has been said that "Brahms' songs are mere instrumental compositions with the words added."

1857 *Botschaft (The Message)* No. 1 of Five Songs, Opus 47.

7793 *Die Nachtigall (The Nightingale)*, Opus 97, No. 1, the poem by Hoelty.

1857 *Die Mädchen spricht (The Maiden Speaks)*, the first of the last series of Five Songs, Opus 107.

14307 *Die Mainacht (The May Night)*, Opus 43, No. 2, verses by Ludwig Hoelty. (This poem was also used by Schubert.)

- 14306 *Erinnerung (Remembrance)*, Opus 63, No. 2, verses by Schenkendorf.
- 14308 *Ein Sonnet (A Sonnet)*, Opus 14, No. 4. The original poem by Thibault of Navarre is here used in a translation by Herder.
- 7793 *Feldeinsamkeit (In Summer Fields)*, Opus 86, No. 2.
- 15409 *Immer leiser wird mein Schlummer (Ever Lighter is my Slumber)*, Op. 105, No. 2.
- 8763 *Maria Wiegenlied (The Virgin's Cradle Song)*.
- 1857 *Mein Mädel hat' einen Rosenmund (My Maiden has a Mouth of Red)*.
- 14309 *O wüsst' ich doch den weg Zurück (O That I could Return)*, Opus 63, No. 8, poem by Klaus Groth.
- 14308 *Sonntag (Sunday)*, Opus 47, No. 3, a setting of a Uhland poem.
- 14310 *Ständchen (Serenade)*, Opus 106, No. 1, poem by Kugler.
- 8763 *Treue Liebe (True Love)*, No. 1 of an early set of songs, Opus 7.
- 14310 *Vergebliches Ständchen (Vain Suit)*, Opus 84, No. 4. The text which Brahms thought to be an old folk song was written as a joke by Juccalmaglio, the authority on ancient folk songs. This song is said to have been Brahms' particular favorite.
- 14306 *Von ewiger Liebe (Eternal Love)*, Opus 43, No. 1, a setting of a Wendish poem by Joseph Wenzig, a Bohemian whose poetry Brahms frequently used.
- 8763 *Wiegenlied (Cradle Song)*, is one of Five Songs, Opus 49, probably the best known and most popular of any Brahms' song.

M-875 *Symphony No. 1, in C Minor*, Op. 68

Brahms

Although Brahms made many sketches for symphonies, he did not write in this largest of orchestral forms until he was forty-three years old, his first work being this *Symphony in C Minor*, which was produced in Carlsruhe in 1876. Brahms follows the classical symphonic model.

The first movement is preceded by an introduction *Un poco sostenuto* which leads directly into the first *Allegro*. The first subject is heard in the first violins and is worked over at considerable length before the second subject in E flat major enters in the wood winds. Notice how the theme of the first subject is persistently suggested in the bass parts played by the 'cellos. The themes are given an elaborate development, then are brought back for a regular recapitulation—a lengthy coda bringing the movement to an end.

The second movement, *Andante sostenuto*, opens with a lovely theme in strings and bassoons. After sixteen measures the wood winds bring forward a contrasting theme which is followed by a new subject for first violins and a passage of great beauty for oboe and clarinet. There is a short development and a partial return of the material heard at the beginning of the movement, the lovely song theme now being played by the solo violin.

The third movement is not a *scherzo*, but is given the tempo marking of *Allegretto e grazioso*. Grove compares this "in simple sweetness and grace" to a folk song. The opening subject is given by the clarinet and later by the first violins accompanied by 'cellos *pizzicato*. This is followed by a new passage for wood winds and the clarinet theme is again heard. The second portion, in reality a trio, brings out an interesting combination for wood winds and strings in which two flutes have a lovely passage. The opening part of the movement is then repeated in its entirety.

The finale opens with an introductory *Adagio* which is quite lengthy. An interesting use of the contra bassoons is to be noted here, also a lovely *Andante* passage for the French horn with the muted strings sustaining the harmony, a silvery flute

passage, and the sombre notes of three trombones which announce softly the chorale-like theme which later ends the movement.

The movement proper, *Allegro non troppo*, begins with the first subject in the violins. Some authorities note a similarity in this theme to that of the finale of Beethoven's ninth symphony. This subject is given considerable development and the French horn theme of the introduction is developed with it. The second subject enters softly in the strings, the accompanying bass figure being one previously used in the introduction. This finale follows, as does the first movement, the sonata pattern, so a lengthy free fantasia or development now takes place, followed by a recapitulation which only hints at the first subject, but brings back the second subject in its entirety. The movement ends with a brilliant coda.

М-694 Symphony No. 2, in D Major, Op. 73

Brahms

The second symphony by Brahms was finished the year after his first symphony had been produced. It was presented December 30, 1877, in Vienna, and made a great success.

The first movement, *Allegro non troppo*, opens without introduction, the first subject being given by the 'cellos and horns, with an answering phrase by the flutes, oboes, and clarinets. The second subject is introduced by an undulating passage for violins. It is first stated by the 'cellos, then repeated by the wood winds. The development is worked out very elaborately, Brahms using the undulating violin passage and contrasting it with the first subject. The second subject is not used at all in this development. The recapitulation brings forward the two subjects, here used with elaborate contrapuntal development in the accompaniment. A coda based on the first subject, brings the movement to an end, the final tone being a sustained chord, *pianissimo*, for the wind instruments.

The second movement, *Adagio non troppo*, opens with a lovely melody in the 'cellos, which is later repeated by the first and second violins in unison. The second theme is given by the flutes and oboes, the clarinet later joining in the exquisite tonal blending. This theme is succeeded by a third melody, heard first in the violins, and then carried on by the wood winds. An elaborate development leads to a recapitulation of this subject matter, and the movement ends quietly with a suggestion of the opening theme.

The third movement, *Allegretto grazioso*, is in the form of an intermezzo, having two contrasting trios or episodes. The principal theme is heard in the oboes, clarinets, and bassoons, with a *pizzicato* accompaniment from the 'cellos. The first episode *Presto*, is in reality a variant of this subject. It is first heard in the strings, then re-echoed in the wood winds. A modified repetition of the first theme follows, after which the second episode, also a *Presto*, is introduced. A final return to the gay first subject brings the movement to a close.

The finale, *Allegro con spirito*, is like the first and second movements, written in the sonata form. The first subject is stated by the strings, and is in D major. The second subject in A major is also given out by the strings, but is almost immediately repeated by the wood winds. The development is concerned entirely with the first subject. The recapitulation brings back the two main subjects, practically as they were first heard. It is followed by a long and elaborate coda, which is developed from both subjects.

М-341 Symphony No. 3, in F Major, Op. 90

Brahms

This great work was written by Brahms in 1883 and was given its first performance in Vienna, December 2, 1883, under the direction of Hans Richter. Although the two preceding symphonies by Brahms had puzzled the critics, this work was received with immediate enthusiasm. Many of the composer's friends felt that he had a program in mind when he was writing this work. Mme. Clara Schumann called it "a forest idyll" and said the first movement represented "the splendor of awakening day, with sunbeams streaming through the trees." Brahms, however, evidently intended it as absolute music for he left no clue to its meaning.

The first movement, *Allegro con brio*, opens with a couple of introductory measures, the first subject being a majestic melody given by violins, violas, 'cellos and trombone. A subsidiary theme in the violins and 'cellos is of a more tranquil character, and leads into the second subject in A major, which is given out by the clarinet and bassoon. The time changes from 9-4 to 6-4 and the oboes give out the opening chords of the short introduction. The first portion or statement of subjects is then repeated. The development is made up of both subjects, the introductory theme being prominently brought forward in the horn and oboe. The recapitulation again brings back the opening introductory chords, the first subject being heard in the violins, while the second subject is given out by the clarinets and bassoons. An elaborate coda brings the movement to a close.

The second movement, *Andante con moto*, is of a rhapsodical character. The first subject is heard in the clarinets and bassoons, here playing in four-part harmony. This theme is repeated and the second subject then enters. This is also given out by the clarinets and bassoons, but is soon taken up by the oboe and French horn. A charming variation of the first subject is now developed alternately by the wind and strings after which the first theme returns. The movement ends with a tranquil coda.

The third movement, *Poco allegretto*, takes the place of a scherzo. It opens without introduction with a charming melody given out by the 'cellos. This is repeated first by the violins then by flutes, oboes and horns. The middle portion of this movement corresponding to the trio is a graceful and fanciful theme heard first in the wood winds. The first section of the movement now returns, the melody being given by the horns instead of the 'cellos. The theme is then repeated by the oboe (replacing the violin) and then by the first violins and 'cellos. A coda of fourteen measures brings this movement to a close.

The finale is an *Allegro* in the regulation sonata form and in the key of F minor. The principal, agitated theme is played by the strings and bassoons. This is repeated by the wood winds, but is soon supplanted by the strings and wind here uniting in the presentation of a hymn-like theme in A flat major. The full orchestra works up to a tremendous climax, after which the second subject is heard in the horns and 'cellos. This subject also has its own subsidiary theme which is now heard *fortissimo* in the entire orchestra. The development is concerned with the opening theme and the recapitulation also further embellishes this subject. The hymn theme is hinted at just before the statement of the second subject, which is heard in F major. The coda begins with a development of the principal subject, but this is soon supplanted by the hymn theme, now chanted by the brass and wood wind. At the close there is a repetition of the three mysterious chords which were heard at the opening of the symphony.

M-242 Symphony No. 4, in E Minor, Op. 98

Brahms

Two years after the third symphony Brahms' fourth and last symphony appeared. This work was produced October 25, 1885. It is universally recognized as the most individual of all the works of the great Brahms, and was received with enthusiasm by critics and the public.

The first movement, *Allegro non troppo*, begins without introduction, the first subject being stated by the first and second violins, and accompanied by arpeggios on the violas, 'cellos and basses. The latter half of this subject is repeated in a modified form, which leads into the second subject proper. This subject is made up of several independent themes; first, a lovely melody for violins, followed by a theme of almost heroic character, stated by the 'cellos and horn, accompanied by a *staccato* theme from the basses. This melody is then developed by the violins but is soon supplanted by another song-like theme, given out by the flute, clarinet and horn against a *pizzicato* accompaniment by the strings. The development is very extensive and elaborate, each theme being treated in an important and independent manner. The way in which Brahms leads up to the recapitulation is decidedly reminiscent of Beethoven. The first subject is suggested several times be-

fore it is finally brought back as it was first heard. It is followed by a repetition of the themes of the second subject, practically as they were originally stated.

The second movement, *Andante moderato*, is prefaced by a short horn call, which is repeated by the bassoons, carried on by the oboes and flutes, finally leading into the statement of the principal subject, presented by the clarinets, with *pizzicato* accompaniment from the strings. The second subject is then given by the 'cellos. The return of the first theme now heard in the violins is followed by a short coda, which brings the movement to a tranquil close.

The third movement, *Allegro giocoso*, is a rondo type which Brahms terms an *intermezzo*. The movement is full of animation and good humor, the genial side of Brahms here finding expression. The use of the piccolo and triangle should be noted.

The fourth and last movement, *Allegro energico*, is in the form of the *passacaglia*, a stately Italian dance, popular in the 17th century, which was similar in character to the *chaconne*. No previous composer had used this form in any symphonic development, so the finale of this symphony stands forth as one of the most remarkable contrapuntal achievements in symphonic literature. The stately theme is followed by a remarkable series of variations, developed with a perfection of workmanship, which has rarely been excelled. Note the lovely flute solo, and the beautiful contrasts of wood winds and brasses.

15386, 15387 Tragic Overture, Opus 81

Brahms

Brahms' *Tragic Overture* was written during the summer of 1880 at Ischl. The *Academic Festival Overture*, Opus 80, also dates from the same period. As the composer said, "One weeps; the other laughs."

This work is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba and strings. It opens *Allegro* with two *fortissimo* chords which are immediately followed by the principal subject given out by the strings. This theme is repeated by the full orchestra and given a short development. The second subject in F major, stated by the violins, is of a more tranquil nature. A third theme of a march-like character, based on both subjects, is introduced. Then follows the working out of the theme and the recapitulation, the Overture ending with a further development of the first main subject.

M-355 Variations on a Theme by Haydn, Op. 56A

Brahms

This composition, which is possibly the most remarkable example of the *theme and variations* form to be found in modern orchestral literature, was written in 1873. The theme is the well-known German *Chorale St. Anthony*, which Brahms evidently believed to have been the original composition of Joseph Haydn. It was used by "Papa" Haydn as the second of four movements of a *Divertimento for Two Oboes, Two Horns, Three Bassoons and Serpent*. As Haydn placed on this score the words, "With a Chorale St. Anthony," it is generally believed that the theme was originally a popular German chorale of Haydn's day.

The theme of this imposing chorale is first heard in a dignified *Andante* given out by the wind instruments. The use of the contra bassoon should be noted and the manner in which the 'cellos and basses (*pizzicato*) double the contra bassoon part.

The different variations bring forward clearly the following instruments:

Var. I. *Poco animato*—Strings—wood winds.

Var. II. *Piu vivace*—Clarinets and bassoons.

Var. III. *Con moto*—Oboe, bassoon, violins and violas, flutes and bassoons.

Var. IV. *Andante con moto*—The violas accompany the oboe and horn playing the melody in octaves. The theme changes to the strings with the accompaniment in the flutes and clarinets.

Var. V. *Vivace*—Melody in the wood winds then in the strings.

Var. VI. *Vivace*—Strings (*pizzicati*) a new rhythmic figure in the brass and bassoons.

Var. VII. *Grazioso*—Flute and violas play the melody; later the first violins.

Var. VIII. *Presto non troppo*—Muted strings.

Finale *Andante*—Notice the *basso ostinato* or ground bass. The orchestra works up to a *ff* climax.

M-798 Brazilian Songs

Brazil

This collection of Brazilian folk music brings forward a number of unknown folk songs, most of them of very ancient origin. The Brazilian songs came originally from Portugal, which possesses many of the oldest folk songs of the world. But the Brazilian folk songs combine these Portuguese themes with Indian and Negro strains as well. These and many other elements have combined to create a type of folk music which is distinctive and individual.

13667-A *Foi N'Uma Noite (Night of Dreams)* is one of the most popular songs of Rio. It is a modina, a type of legendary folk song of the 13th century which, because of its poetic character, has been the most popular form for the love songs of Brazil. This arrangement of this dark and tragic old song was made by Luciano Gallet (1893-1932), who was one of the first of the modern composers to realize the importance of Brazil's folk music.

13667-B is a Bahia. From the district of Bahia come many of the characteristic songs and dances of Brazil. This is a dance song of that type arranged by Alvaro Moreyra and Hekel Tavares. *Dansa de Caboclo* is a descriptive song about frogs and imitates, in a very clever way, the calling of the frogs in springtime. It is in the form of a *côco*, originally a dance from Africa, which in Brazil is usually associated with witchcraft.

13668-A *Benedicto Pretinho (A Little Piccaninny)*. This is a gay little descriptive song arranged by Hekel Tavares. *Bia ta-tá*. This gay little song is also a *côco*.

13668-B *Berimbau*. This is a legend of the Amazon made into a poem by Manual Bandeira and set to music by Jayme Ovalle. There are many legends of the Amazon. This one tells of the dolphin, Boto, who was able to transform himself into such a handsome young man that no maiden could resist him.

13669-A *Tres Potos de Santo*, Op. 19 (*Three Magic Theme Songs of Santos*) 1. Chario, 2. Aruanda, 3. Estrella do Mar. These also were set to old music by Jayme Ovalle.

13669-B *Tayêras*. This is a song and dance arranged by Luciano Gallet which combines old music of Bahia still sung by the Mulatto women of that district. Here we find a curious "blending of African fetish ritual and Christian doctrine." This is a processional song which is chanted by three young colored women who each sing a hymn to the Virgin and together sing the chorus to Jesus of Nazareth. *Bambalele*. This song, harmonized by L. Gallet, comes from the district of Pernambuco in the northern interior of Brazil.

M-124 Concerto No. 1, in G Minor, for Violin and Orchestra, Op. 26 *Bruch*

This concerto for violin was written 1865-1866 while Max Bruch (1838-1920) was living at Coblenz. It was originally called by its composer a *Fantasia* because the themes are given a very free development. Joseph Joachim, the great violin virtuoso, to whom Bruch dedicated the work, felt that it was in reality a concerto, because as he said, "the last two movements are well developed from formal patterns. The different sections are brought together in a beautiful relationship and yet, and this is the principal thing, there is a sufficient contrast."

The work is divided into three movements, though the prelude, *Allegro moderato*, leads without pause into the *Adagio* or slow movement. The last movement is a vigorous *Allegro energico*.

11726 Symphony No. 3, in D Minor—Scherzo

Bruckner

Anton Bruckner (1825-1896), while acknowledged today as one of the greatest musicians of the nineteenth century has only come before the music public in his true greatness in recent years. Bruckner has been understood by but few chiefly because of the almost austere intellectuality of his works and their extreme length. Like Beethoven, Bruckner wrote nine great symphonies which are all "works of monumental proportions, of intellectual strength and individual expression." Bruckner wrote his first symphony when he was forty years old. Up to that time he had been known chiefly as an organist (Linz) and as a master of counterpoint. It seems strange today to realize that the followers of Brahms did not admire Bruckner for there is much in both these composers that commands our admiration for the same reasons. Bruckner was however an ardent admirer of Wagner and has been called "the symphonic Wagnerite." This is chiefly because of his use of the orchestra and his blending of instrumental combinations of tone.

The third symphony was dedicated to Wagner and it was because of the latter's great interest in the work that this symphony was the first of Bruckner's compositions to be published. There is a certain naïveté and folk song charm in all the Bruckner scherzos and this lovely scherzo is no exception. It might be a folk dance in its spirit and gaiety.

M-331 Symphony No. 4, E Flat Major (Romantic)

Bruckner

The fourth symphony by Anton Bruckner is generally designated as "Romantic." It was written in 1874 while Bruckner was living in the Belvidere palace in Vienna as the guest of Kaiser Franz Josef of Austria. In 1880 Bruckner revised this work, adding an entirely new scherzo and rewriting the last movement. The work was produced in Vienna in 1881 under the direction of Hans Richter. The first movement, *Allegro moderato*, opens with the first subject but it is presented in such a way that it also serves as an introduction. Over an almost mystical *tremolo* of the strings, a solo horn gives out the theme. This is answered by the wood winds with the horns accenting the theme in imitation. An energetic subsidiary subject now appears which is presented by the full orchestra. A long held note on the horn introduces the second subject which is also in two parts, the first theme being a lovely melody for violas, followed by a gay subsidiary theme in the violins. The first melody of the second subject is given an animated development after which the first subject is repeated by the full orchestra. The second theme is then repeated and as it dies away over a soft roll of the kettledrums, the development begins. The first theme of the first subject is heard in the wood winds and is given a thorough development. The horn theme is combined with the opening measures of the second subject. After considerable contrapuntal development, the first subject is heard in a mighty chorale for full orchestra. The recapitulation follows and an elaborate coda based on the opening horn theme brings the movement to a close.

The *Andante* which gives the title "Romantic" to the symphony, opens, after two introductory measures in the strings, with an exquisite melody played by the 'cellos. A *pizzicato* accompaniment from the strings then accompanies the wood winds as they intone the theme. In contrast the strings now present a chorale-like passage in the character of a funeral march. The violas present a new idea which also is accompanied *pizzicato* by the other strings. A most interesting development now takes place and the horns bring forward the opening theme which reaches a great climax and dies away at the close in the pulsating tones of the kettledrum.

The scherzo is generally called "The Hunting Scherzo," as it is based on the horn call of the hunters. The trio is a short, typical Austrian landler given out by the flute and clarinet. The scherzo is then repeated.

The finale opens with a majestic introduction, after which the first subject is given out by the full orchestra. It is worked out and after a *fortissimo* climax subsides quickly to a *pianissimo* for the kettledrums. The second subject is then heard in the flute, clarinet and violas. After an extended development the opening subject returns in the brasses, and with a sonorous coda, the work comes to its conclusion.

M-276 Symphony No. 7, in E Major

Bruckner

Although the third symphony has been called "The Wagnerian Symphony," the majority of Bruckner's admirers feel that it is in the seventh symphony that Bruckner manifests most clearly his enthusiasm for Wagner's methods and work.

The first movement opens with a long melody for the 'cello repeated by the violins and wood winds. This striking first subject is in direct contrast to the second theme first heard in the oboe and clarinet. The manner in which this second theme is presented and later treated, is very suggestive of Wagner. The working out section is elaborate and masterly and although it is long and complicated there are many moments of rare beauty to be noted.

Bruckner was possibly his greatest in his slow movements and in the *Andante* of this symphony he rises to a height of rare loveliness. The first subject is earnest and dignified. It is contrasted with a theme of happiness and joy. The two are first used in contrast, then are combined, a climax being reached as the sustained first subject is heard accompanied by a brilliant figuration in the strings which is evolved from the second subject. The movement ends with a statement of the first theme in tenor tuba and horns with a shimmering accompaniment in the divided strings: a real Wagnerian effect.

As in all Bruckner symphonies the scherzo is of extreme significance. This scherzo reflects a dramatic quality that gives it a brilliant and interesting character. Its first theme is stated by the brasses with a repeated theme in the strings which is reminiscent of *The Ride of the Valkyries*. At the end, this rhythm dies away with the faint beats of a solo drum. The trio for strings is an exquisite passage after which the scherzo is repeated.

The finale is an unusual movement and it is chiefly because of the many *tremolo* passages used in this movement that the entire work has often been derisively called "The Tremolo Symphony." The first subject is a fantastic theme for first violins against the *tremolo* of the second violins and violas. Repeated by 'cellos and wood winds this theme is followed by a chorale for the strings and brass which produces an unmistakable Wagnerian effect of grandeur. The chorale is repeated by the winds and the strings and worked up to a mighty climax in the full orchestra. There is a considerable development of this so-called "church motive," the work ending in a magnificent *tutti* of great brilliancy and mighty power.

12340 Chaconne in E Minor

Buxtehude

Dietrich Buxtehude (1637-1707) was the most important musician immediately preceding Bach and Händel. Born in Denmark, Buxtehude lived the greater part of his life in Lubeck, Germany, where he was regarded as the greatest living organist. Johann Sebastian Bach made a journey of fifty miles on foot, that he might hear Buxtehude play. As a composer, Buxtehude's strength lies in his great organ compositions which are remarkable as the first expressions of purely instrumental music.

This chaconne consists of a theme and thirty variations. The theme is not a melody in our modern sense of the word but is an elemental bass of two, four or eight bars, and each variation consists of new material which is superimposed on this motive. This great work has been arranged for orchestra by Carlos Chávez who reproduces in his orchestration many of the effects which are individually peculiar to the organ.

4316 I Thought That Love Had Been a Boy

Byrd

William Byrd (1542-1623), friend and pupil of Thomas Tallis, was one of the most distinguished of the English composers of the Elizabethan age. He wrote in many styles, and some of his anthems are still sung in English churches. He was an extraordinary organist for his day. He also excelled on the virginals, being the teacher of Queen Elizabeth, who gave him the exclusive right to print and sell music in England. This made it possible for Byrd to have more of his works printed than did some of the other masters of his time.

This charming madrigal by Byrd is a rare example of that type of vocal expression so popular in England during the 16th and early 17th centuries.

26783 Lullaby, My Sweet Little Baby

Byrd

William Byrd, who, Morley said, was "never without reverence to be named of the musicians," left us many exquisite songs, none more lovely than this quiet and tender lullaby.

7873 Pavane; Galliard

Byrd

Like all the English composers of his day, Byrd wrote many old court dances. Many of his dance tunes first appeared in the Queen Elizabeth Virginal Book, known as the Fitzwilliam Collection, of Cambridge.

The pavane, "Dance of the Peacock," was a stately and elegant Italian court dance which was greatly admired in England, where it became a favorite at the court of Queen Elizabeth.

The pavane and galliard were frequently grouped together, as the contrast between the slow, stately dance in double time and the lively dance in triple time always made an effect. In the old English suites these two dances were always played first. Later they were supplanted by the *allemande* and *courante*.

This record is played by the American Society of Ancient Instruments, a group of five players led by Bed Stad, who has made extensive research in the early instrumental musical literature. The instruments used by this group of players are all old museum pieces—the *quinton* (high treble *viol* with five strings); the *viola d'amore*, a variety of arm fiddle or *viol d'braccio*, having sympathetic strings under the strings touched by the bow; the *viola da gamba* or knee fiddle, the *bass viole* and the *harpsichord*.

1943 Pavane; Gigue

Byrd

Here is an example of the "Dance of the Peacocks" grouped with the gay, merry gigue so popular in England and France at this time. These dances are here presented in arrangements for orchestra by Leopold Stokowski.

21752 Non piango e non sospiro (Not Crying Am I)—Euridice

Caccini

Giulio Caccini (1546-1618), or Giulio Romano as he is sometimes called, was one of the original members of the Florentine Camerata. He, as well as Peri, wrote a musical setting for the drama "Euridice," by Rinuccini. Several of the selections from Caccini's setting were used in the original performance at the Pitti Palace in 1600, though Caccini also contributed to that occasion a shorter composition in the same style. The two settings of *Euridice* have much in common, and are so similar in style, that one can easily see how they could have been combined for one performance. This new style, known as the *stile rappresentativo*, shows a close observance to the meaning of the text and a musical subservience to the structure of the poetry which is almost servile. Yet in this aria, voicing the resignation of Orfeo, there is much dramatic strength and purity. It is, in truth, a wonderful illustration of the principle that "music, drama, and interpreter are of equal importance."

21623 Joseph Mine

Calvisius

Sethus Calvisius (1556-1615) was one of Bach's predecessors at the Thomas School in Leipsic. Calvisius was not only renowned as a musician but was also a famous chronologer and astronomer. While in Leipsic in 1611, he was offered the chair of mathematics at Wittenberg University, a position he declined in favor of music. Many of his hymns and motets are in the library of the Thomas School, and doubtless they did much to inspire Bach. One of the few works of Calvisius that is generally known is this motet, *Joseph Mine*. Written in 1587, it is an excellent example of the counterpoint of the schools of that period.

M-238 Adventures in a Perambulator

Carpenter

This delightfully whimsical work by John Alden Carpenter is an excellent example of modern program music. The following is Mr. Carpenter's program:

I.

EN VOITURE!

"Every morning—after my second breakfast—if the wind and the sun are favorable, I go out. I should like to be alone, but my will is overborne. My Nurse is appointed to take me. She is older than I, and very powerful. While I wait for her, resigned, I hear her cheerful steps, always the same. I am wrapped in a vacuum of wool, where there are no drafts. A door opens and shuts. I am placed in my perambulator, a strap is buckled over my stomach, my Nurse stands firmly behind—and we are off!"

There are three characteristic themes in this movement. *My Nurse* (two 'cellos), the *Perambulator* (celeste and strings) and *Myself* (a descending scale for the flute).

II.

THE POLICEMAN

"Out is wonderful! It is always different, though one seems to have been there before. I cannot fathom it all. Some sounds seem like smells. Some sights have echoes. It is confusing, but it is Life! For instance, the Policeman—an Unprecedented Man! Round like a ball; taller than my Father. Blue—fearful—fascinating! I feel him before he comes. I see him after he goes. I try to analyze his appeal. It is not buttons alone, nor belt, nor baton. I suspect it is his eye and the way he walks. He walks like Doom. My Nurse feels it, too. She becomes less firm, less powerful. My perambulator hurries, hesitates, and stops. They converse. They ask each other questions!—some with answers, some without. I listen, with discretion. When I feel that they have gone far enough, I signal to my Nurse, a private signal, and the Policeman resumes his enormous Blue March. He is gone, but I feel him after he goes."

We hear first the hurrying motive of the *Perambulator*, after which the flutes and clarinets announce the *Policeman* theme. A short intermezzo descriptive of a conversation between the *Policeman* (bassoon) and *My Nurse* (four solo violins). The muted trumpet announces a *Private Signal* and the *Perambulator* theme (celeste and piano) brings the movement to a close.

III.

THE HURDY-GURDY

"Then suddenly there is something else. I think it is a sound. We approach it. My ear is tickled to excess. I find that the absorbing noise comes from a box—something like my music box, only much larger, and on wheels. A dark man is turning the music out of the box with a handle, just as I do with mine. A dark lady, richly dressed, turns when the man gets tired. They both smile. I smile, too, with restraint, for music is the most insidious form of noise. And such music! So gay! I tug at the strap over my stomach. I have a wild thought of dancing with my Nurse and my perambulator—all three of us together. Suddenly, at the climax of our excitement, I feel the approach of a phenomenon that I remember. It is the Policeman. He has stopped the music. He has frightened away the dark man and the lady with their music box. He seeks the admiration of my Nurse for his act. He walks away, his buttons shine, but far off I hear again the forbidden music. Delightful forbidden music!"

Two xylophones and harp give bits of well-known street songs, while *My Nurse* and *Myself* motives are interjected in a clever manner. A little waltz on the *Perambulator* theme brings the *Policeman*. The music of the hurdy-gurdy dies away in the distance.

IV.

THE LAKE

"Sated with adventure, my Nurse firmly pushes me on, and before I recover my balance I am face to face with new excitement. The land comes to an end, and there

at my feet is the Lake. All my other sensations are joined in one. I see, I hear, I feel, the quiver of the little waves as they escape from the big ones and come rushing up over the sand. Their fear is pretended. They know the big waves are amiable, for they can see a thousand sunbeams dancing with impunity on their very backs. Waves and sunbeams! Waves and sunbeams! Blue water—white clouds—dancing, swinging! A white sea-gull floating in the air. That is *My Lake!*"

The musical characterization of the waves is exceedingly clever. For the *little waves* note the use of the flute while the *large waves* are depicted by the strings and French horns.

V.

DOGS

"We pass on. Probably there is nothing more in the world. If there is, it is superfluous. *There IS*. It is Dogs! We come upon them without warning. Not *one* of them—all of them. First, one by one; then in pairs; then in societies. Little dogs, with sisters; big dogs, with aged parents. Kind dogs, brigand dogs, sad dogs, and gay. They laugh, they fight, they run. And at last, in order to hold my interest, the very littlest brigand starts a game of *Follow the Leader*, followed by all the others. It is tremendous!"

The wood winds were never more cleverly used in musical characterization. Two old German folk songs are introduced: *Augustin* and *Where O Where Is My Little Dog Gone?* The latter becomes a short fugue in the wood winds which depicts the dogs playing the game of *Follow the Leader*.

VI.

DREAMS

"Those dogs have gone! It is confusing, but it is Life! My mind grows numb. My cup is too full. I have a sudden conviction that it is well that I am not alone. That firm step behind reassures me. The wheels of my perambulator make a sound that quiets my nerves. I lie very still. I am quite content. In order to think more clearly, I close my eyes. My thoughts are absorbing. I deliberate upon my Mother. Most of the time my Mother and my Nurse have but one identity in my mind, but at night or when I close my eyes, I can easily tell them apart, for my Mother has the greater charm. I hear her voice quite plainly now, and feel the touch of her hand. It is pleasant to live over again the adventures of the day—the long blue waves curling in the sun, the Policeman who is bigger than my Father, the music box and my friends, the Dogs. It is pleasant to lie quite still and close my eyes, and listen to the wheels of my perambulator. How very large the world is! How many things there are!"

This finale brings the return of the themes heard in the preceding numbers, especially featuring a softened version of *My Nurse* here used to represent *My Mother*. *Myself* and the *Perambulator* theme are cleverly used.

M-130 Skyscrapers (A Ballet of American Life)

Carpenter

Although originally planned for the Diaghileff Ballet, this work was produced by the Metropolitan Opera Company February 19, 1926. In *Skyscrapers* the composer has given a choreographic and musical portrayal of the bustle and racket (not forgetting the jazz) of the daily life in America.

There are six scenes in the ballet which the composer tells us are intended "to reflect some of the many rhythmic movements and sounds of American life." The Ballet has no story but each of the scenes is a part of the complete picture. The first two are designated "Symbols of Restlessness" and depict "the work that produces the skyscraper and the interminable crowd that surges by it."

In the next scene the whistles blow and the workers come forth to join their partners for a mad whirl of happiness at "any Coney Island." This scene is designated "the transition from work to play." The revelry of the amusement park is

contrasted with the "work theme." Then again comes the transition from work to play, with a return of the "work theme" brought out by the full orchestra to a tremendous climax.

In the revelry of the Coney Island scene, Mr. Carpenter brings in a most interesting jazz development of such songs as *Massa's in the Cold, Cold Ground*, *Yankee Doodle*, *Dem Goo Goo Eyes*, and several "Blue" favorites. But as the work was written for a symphony orchestra, not for a jazz band, the use of the saxophone and banjo is incidental rather than important.

4337 Kasbeck

Caucasian

The songs of the Caucasian mountains are among the most fiery and distinctive of any folk songs of the world. Kasbeck takes its name from a mountain in Caucasasia. Like most of the dances of this country, this selection opens with a slow theme almost religious in character, which rapidly develops into a dagger dance of fiery tempo. The theme of this dance was used as the melody of a song which achieved great popularity in the recent operetta, "The Song of the Flame."

21747 Intorno all' idol mio (About My Beloved Idol)

Cesti

Marc Antonio Cesti (1623-1669) was a Franciscan monk identified with the second period of Venetian opera. In attempting to free the opera from the buffoonery of his predecessor, Cavalli, and also to introduce the more dignified character of his master, Carissimi, Cesti divided the opera into *opera buffa* and *opera seria* (the latter is often referred to as *oratorio opera*). His chief contribution to opera was the form of the *da capo* aria, or the repetition of the first part of the aria in its entirety, after the conclusion of the second part. It was due to the later development of the *da capo* aria that the opera lost so much of its dramatic strength. Cesti's first opera, *Orontea*, was produced at Venice in 1649. This aria, from *Orontea*, is an excellent example of the *da capo* form.

4375 España Rapsodie

Chabrier

Alexis Emmanuel Chabrier (1841-1894) was one of the best loved of the French orchestral composers of the late 19th century. This work, inspired by Chabrier's travels in Spain, was first produced in 1883, and won universal recognition for its composer. The *España Rapsodie* is, as its name implies, a freely constructed fantasia on Spanish dance tunes, the jota and malagueña being brought prominently before the hearer. The jota is a type of Spanish dance, which is always sung by the dancers, who accompany themselves with guitars and castanets, playing as they dance. The malagueña is practically the same dance as the fandango. Like the jota it is also in triple time and accompanied by castanets. There is a slight rhythmical difference between the two dance tunes, which is easily recognized. This rapsodie follows no fixed form, but is simply a fascinating combination of these two Spanish dances.

15656 Jubilee—Symphonic Sketches No. 1

Chadwick

George Whitfield Chadwick (1854-1931) was a distinguished American composer who was for many years the Director of the New England Conservatory in Boston. *Jubilee* is the first of four symphonic sketches called *Jubilee*, *Noel*, *Hobgoblin* and *A Vagrom Ballad*. The first two were composed in 1895. The following short poem is on the fly leaf of this composition:

"No cool gray tones for me!
Give me the warmest red and green,
A cornet and a tambourine.
To paint my jubilee!

For when the flutes and oboes play,
To sadness I become a prey;
Give me the violets and the May,
But no gray skies for me!"

20346 { Scarf Dance }
 { The Flatterer }

Chaminade

Cecile Chaminade (1857-) has for many years held the most important musical position of any woman in France. Her dainty compositions for piano have endeared her in the hearts of music students throughout the world. None are more popular than these two, the charming *Scarf Dance* and the beautiful little tone poem entitled *The Flatterer*. These are both piano compositions following the lines of the Mendelssohn *Songs Without Words*.

20896 Veni, Creator Spiritus (Hymn of Charlemagne) (Ambrosian) *Charlemagne*

This old Latin hymn has been for centuries attributed to Charlemagne, though there are some Church authorities who claim that it is one of the Ambrosian hymns of the fourth century.

Ekkehard's "Life of Notker" (a work of the thirteenth century) tells that Notker, who was a man of gentle, contemplative nature, was moved by the sound of a mill wheel to compose the musical sequence, *Sancti Spiritus adsit nobis gratia*. When he had finished this hymn he sent it as a present to the Emperor Charles (Charles the Bold), the grandson of Charlemagne. The Emperor sent him in return the hymn *Veni Creator*, which the Spirit had inspired him to write. Some historians point out this story and claim that Charles the Bold appropriated the hymn of his grandfather for this occasion. The army of Jeanne D'Arc is known to have used this chant as their battle hymn, and it is said that the troops led by "The Maid of Orleans" sang the *Veni Creator* before every battle.

It has been constantly sung throughout western Europe as part of the offices for the coronation of kings, the consecration and ordination of bishops and priests, and for all high ecclesiastical solemnities, including the coronation of popes. Gustave Mahler uses this hymn as a text in the first movement of his eighth symphony. The plain song melody is here rendered in traditional antiphonal form, and is taken from the Vatican edition of the *Antiphonal*, which would place it in the class of Gregorian melodies.

9293 Louise—Depuis longtemps j'habitais (A Long Time I Have Lived in This Room)

Charpentier

One of the greatest operas of the modern day is *Louise*, by Gustave Charpentier (1860). In this work the French composer gives a picture of every-day life in Paris. The first and last acts take place in the home of a laboring man whose daughter, Louise, rebels against the narrow restriction of her home and goes away to find freedom and happiness in the gay life of the Bohemians. This aria is sung by Jullien, a poet, whose window looks out toward that of Louise. He tells her he has lived for a long time where he may constantly see her, that he has learned to love her and has written a letter to her father begging for her hand.

14153 Louise—Depuis le jour (Ever Since the Day)

Charpentier

This aria for soprano, the best known single number from Charpentier's opera, *Louise*, occurs in the third act. Louise has run away with her poet lover, Jullien, and the scene takes place in the garden of the small house in Montmartre where the lovers are now living. Jullien asks Louise if she is truly happy, and she replies in this song.

6785 Louise—Berceuse

Charpentier

This exquisite adaptation of an old French cradle song occurs in the fourth act of Charpentier's opera, *Louise*. The father tries to comfort his daughter, Louise, and holding her in his arms, sings the old lullaby that he used to sing to her in childhood.

*—Symphony in B Flat Major, Op. 20

Chausson

More than any of the other pupils of César Franck, Ernest Chausson (1855-1899) reflects in his music the spirit and ideals of his beloved master. And like Franck.

Chausson was modest and unassuming and while he believed in his own ability, it did not trouble him in the least that few people knew of his power. Chausson was wealthy and not dependent on his profession as was Franck. Yet he was quite as earnest in his desire to give his best to the world. He was almost unknown during his life but after his tragic death in 1899 the musical world began to realize what his loss would mean. This symphony was completed in 1891, and was produced that year (two years after the presentation of Franck's great Symphony in D minor). It is impossible not to feel the influence of Franck in this work which follows the pattern of the earlier symphony, in that it has but three movements in place of the customary four.

The opening movement is preceded by a slow *Introduction* in which a theme, appearing first in the lower strings, clarinet and horns, prepares the way for the first subject proper, *Allegro vivo*. This theme presented by the French horn and bassoon is of rare beauty. It is repeated by the full orchestra (the *arpeggios* of the harp should be noted). A transitional passage of exquisite beauty leads to a *staccato* phrase for wood winds of which much use is later made. The second subject is given out by the violoncellos and clarinet. It is a broad sweeping melody of rare loveliness. There is no repetition of subjects. The development begins with the slow introduction heard at the opening of the movement. This is followed by a variant of the first subject now given by the oboes, and there is also considerable development of the *staccato* wood-wind theme. The first horn now gives out the first subject, after which the brass choir intones the theme of the introduction. Note, too, the chromatic scale in thirds for the two clarinets which leads to the recapitulation or return of subjects. The two subjects are brought back with slight changes in instrumentation, the movement ending with a *Presto coda* based on the first subject.

The second movement, *Tres lent*, in D minor 4/4 time is of a solemn character. The first subject is given out by the strings with accompaniment by clarinet, bassoon and two horns. The English horn and clarinet, accompanied by a triplet figure in the violas and 'celli, now state a contrasting theme after which the opening subject is again heard in the French horns. The second subject proper is stated by the English horns over an *arpeggio* figure in the strings. This is carried on by the violins and brought to a *ff* climax after which the first part of the movement is repeated in the full orchestra.

The *Finale, Animé*, B minor 4/4 time, opens with an animated figure in the strings serving as an accompaniment for the trumpet and wood-wind theme which foreshadows the principal subject heard in the basses. The second subject of the *Finale* is in two parts, the first announced by full orchestra; the second theme appearing in the oboe and two flutes. The development begins with the first subject which is soon displaced by the first subject of the first movement. The clarinet, with strings accompanying, then brings forward the second subject. The recapitulation is introduced by a *crescendo* passage, the first subject being given by the full orchestra. The return to the second subject follows almost immediately, the first theme being stated by the horn while the second theme is given out by violas and clarinets over a *tremolo* in the basses. A *crescendo* passage leads to the reappearance in the brass choir of the opening theme of the introduction to the first movement. The violins sweep the theme onward. It is combined with the first subject of the *finale* now stated in the wood winds. A final statement of the opening theme brings the symphony to its conclusion.

12338, 12339 Sinfonia de Antígona

Chávez

Carlos Chávez, who was born near Mexico City in 1899, studied in his native land before taking up his work in Europe and the United States. He is the conductor of the Symphony Orchestra of Mexico City and has been heard frequently as guest conductor with the best symphony orchestras of America.

The *Sinfonia de Antígona* is based on the incidental music which Chávez composed in 1933 for a performance of "Sophocles' Antigone." The composer tells us that the sinfonia was suggested by the Greek tragedy; that it is not a symphony or

symphonic poem subject to a program. The character of Antigone, "her self-confidence, defiance, heroism and martyrdom are expressed by the symphony as a whole. I have made use of rhythmic, harmonic and melodic elements essential to the early theory of Greek music." The work is built on the structure of the sonata and is a symphony though in one movement.

The opening theme is given out by the English horn which is answered by the violins in their highest register. An interesting dialogue between the oboe and the English horn at the opening of the second record, should be noted. The hearer must remember that this entire work is supposed to reflect the heroism and grandeur of the ancient Greek tragedy.

12337, 12338 Sinfonia India

Chávez

This work Chávez wrote in New York during the winter of 1935-36. It was first produced on a radio concert program. Like the *Antigone*, this is in one movement only, although it follows an altered version of the classical sonata form. Chávez has here used Indian melodies from the three greatest tribes of his country, the Seri Indians of Sonora (this tribe lives on the Isle of Tiburon in the Gulf of Lower California), the Huicholes of Nayarit and the Yaquis of Sonora.

The first theme heard is a rhythmic melody of the Huicholes which is followed by a lovely melody of the Yaqui tribe. After these themes have been stated, there is a slow theme heard in the horn which is derived from a Sonora Indian melody. In the finale Chávez uses a rhythmic theme of the Seris.

24549 Instrumental Music

Chinese

1. *Ambushes Everywhere* (Pipa Solo)

The *pipa*, essentially an instrument for the home, was popular in ancient court days. Few can play it today. The *pipa* is here played by Wei Chung Loh, who is one of the few remaining *pipa* players in China.

This music is descriptive of a camp ready for battle. We hear the call to fight, the song of the warriors and the beating of drums. It is a tone picture of a battle of the olden days when arrows, spears, poles, horses and torches took the place of machine guns, tanks and aeroplanes.

2. *Dragons Crossing a River*

This is typical folk music of an instrumental type which comes from the region around Swatow Kuangtung Province. The accompaniment is played by the banjo.

3. *Moonlight Night on the River in Spring*

This is a rare example of a romantic type of old Chinese instrumental music.

14561 Ballade No. 1, in G Minor, Op. 23

Chopin

The term "ballade," as applied to instrumental music, came into being during the romantic school. The ballade as a type of song expression exists in folk music from an early day, being applied to any song which told a definite story. At the time of Schubert, when the development of the art song began, the dramatic value of the story was accented not only in the vocal portion of the song, but in the accompaniment also. Like the other masters of the romantic school, Chopin realized the importance of dramatic expression. He therefore used the term *ballade* for a short composition for piano in which, although there was no definite form, there was a decided emphasis on lyric narrative. Chopin, however, gave no clue, either by title or analysis, of the program which his *Ballade in G Minor* was supposed to portray although Schumann is the authority for the statement that all the *Ballades* were inspired by the poems of Mickiewicz.

The particular Mickiewicz poem identified with this ballade is "Konrad Wallenrod," which is a tale of the Lithuanian campaigns of the Red Cross Knights in the fourteenth century.

Among the prisoners taken during the battle, when Lithuania lost her independence, was the little seven-year-old prince, Konrad Wallenrod. So completely did this boy win the heart of the master of the Red Cross Order that he was reared with the Knight's own sons. The youth grew and became the bravest knight in the

Red Cross Court. Everywhere he went he was accompanied by an aged minstrel who was, in disguise, a Lithuanian nobleman of high degree, named Wajdelote. Having won favor at the Red Cross Court because of his musicianship, Wajdelote was able to keep the flame of patriotism and the love for Lithuania burning in the heart of Konrad. As he grew older the young Prince realized it was his sacred duty to free his native land from the tyranny of his adopted country, which he also loved sincerely. He became sad and melancholy.

One day during some skirmishes on the border, Konrad and Wajdelote were captured by the Lithuanians, and great was the joy of all when they discovered the identity of the prisoners. For two years of happiness Konrad remained in his native land and greatly aided his countrymen by teaching them the military tactics of the Red Cross Knights. He married the most beautiful of all the Lithuanian maidens. But his honeymoon was interrupted by the din of battle, and Wajdelote now told him of a plan which must be carried out if Lithuania was to be freed. So, after a heart breaking farewell to his bride, Konrad set out on a campaign against the Saracens.

Ten years later a rich and powerful Knight, Konrad returned in disguise to the Court of the Red Cross Knights. The old master was dead and the disguised Konrad was elected to his place. Now began the fulfillment of the desperate plan evolved so long before by Wajdelote. The treasury of the Knights was first entirely depleted by order of their master, their garrisons were weakened and, by secret communication with the Lithuanians, the Red Cross Knights lost their power and Lithuania regained her freedom. But Konrad paid with his life for his patriotism. He never again saw his beloved wife save for a moment of farewell before his execution as a traitor at the hands of the Knights whom he had betrayed. One can best understand the true feeling of this composition if one recalls that Konrad's vengeance on the conquerors of his native land was a picture which all Polish patriots of Chopin's day dreamed might be fulfilled in the ultimate freedom of their own beloved Poland.

14562 Ballade No. 2, in F Major, Op. 38

Chopin

The second of Chopin's great Ballades is in the key of F major. It is said that this work is also based on a Lithuanian story from the pen of Mickiewicz. The beautiful Lake Switez lies in the deep forests of Lithuania. Although nature has done her utmost to make this region beautiful and entrancing, the peasant folk still say it is a haunted spot. One time, in the far away past, a gallant knight resolved to find the secret of the lake. He took a mammoth net and a number of brawny henchmen and a priest to the shores of the mysterious lake. While the priest said his prayers the net was cast into the lake and a frightful tempest raged. But finally the net was drawn in, and it carried a strange burden, for a pale but exquisitely lovely princess arose from its tangles and spoke to the knight. She told him of a bygone day when a magnificent city stood by the banks of Lake Switez where now all was forest and desolation. She said her father was ruler of this domain, serving under Mindog, Lithuania's king. One morning in spring time came the king's summons to war against the Russian barbarians. When all the men had left the town defenseless the Russian hordes swarmed in. The women and maidens were in despair but determined to kill each other rather than have any Lithuanian maiden fall into the hands of the Russians. Their princess, aghast at this horrible sight, prayed God to send a quicker death to them and her prayer was heard. An earthquake shook the castle and the entire city fell in ruins into the lake. The maidens were transformed to water lilies, which floated on the bosom of the lake. Cursed was the hand that dared to touch one of the pure flowers. As the queen of the lilies, this lovely princess ruled on her crystal throne. She told the knight that, although her father fell before the Russians, her brother was spared and he it was who founded the ancient house from which this rash young knight had sprung. It was only because of this that his life was spared. But he must no more seek to pierce the kindly veil surrounding the lily queen of Switez. So saying she disappeared in the blue waters. Chopin's music is an excellent poetic description of this story.

14563 Ballade No. 3 in A Flat, Op. 47

Chopin

This is the best known and most popular of the Chopin Ballades. Like the second ballade in F major it too describes one of the old folk legends of Lithuania's lovely Lake Switez. This story tells of a youthful and fearless knight who, in spite of all the stories told of the death and destruction coming to any frequenting the shores of the lake, used to meet there each night a beautiful and mysterious maiden, whose name and origin he was unable to discover. She always appeared without warning, coming suddenly before his vision as though borne on the streams of silvery moonlight. At first she laughed at his ardent love making, then, as though caught herself by his impassioned pleadings, she promised that if he would be faithful to her for the space of one moon she would return and become his bride. He promised eternal fidelity and she disappeared into the night. The poor knight wandered disconsolate by the shores of the lake. Then one evening there appeared before him a maiden even lovelier than his lost love. She was not distant; she encouraged his attentions and by lures and smiles she bade him join with her in a dance by the lake. Following on, completely dazzled by her charms, the knight pursued her out over the moonlit ripples of the waves to the center of the lake. Here she flung off her disguise and told him she had made this test in order to prove his love. He was false to his own true love and must die in the depths of the icy waters of Switez. Peasants even today believe this legend and claim that on moonlight nights the deserted maiden may still be seen walking beside the waters of her lovely lake. Although Chopin does not follow the story with the details of program music that would have been employed by Liszt or Wagner, he gives a most charming and poetic musical tone painting of this old fairy story.

M-567 Concerto No. 2, in F Minor, Op. 21

Chopin

Although published later than the *Concerto in E Minor No. 1*, Chopin wrote the *Concerto in F Minor* first. It was presented to the world at a concert given in Warsaw on March 17, 1830, this being the first concert ever given by the pianist-composer in his native city. It is said that while working on this composition Chopin was deeply in love with a young singer at the Warsaw Conservatory, Constantia Gladkowska, who, he told Franz Liszt, had inspired him in the writing of the exquisite *Adagio*.

Chopin wrote his concertos when he was in his early twenties. It is natural therefore that in the light of present day orchestral compositions, the scoring should seem thin and uninteresting. But the graceful melodies and the remarkable contrast of piano with orchestra will always remain to hold the admiration of the musical world. ♪

Chopin followed the Hummel model of concerto, which Beethoven had employed. In this form the orchestra states the two subjects of the exposition first; then they are repeated by the solo instrument with various embellishments. The free fantasia is divided between *tuttis* and solos, and the recapitulation brings back the thematic material stated first by the orchestra, then by the solo instrument.

The second movement is one of the most sublime melodies ever written and Chopin has embellished it in the solo part with most profuse and elaborate pianistic embroidery.

The last movement, *Allegro vivace*, is a graceful dance, extremely elegant and of rare beauty and charm. Notice the short solo for the French horn which leads into the final coda announced by the solo instrument lightly accompanied by the strings. Chopin gives the principal first subject to the strings contrasting it with the second theme in A flat major, which is first stated by the oboe, French horn, and bassoon, and carried on by the first violins and flutes. The solo instrument now announces the first subject, after which the piano develops into a new melody a portion of this theme. The second subject is then stated by the piano. A short orchestral tutti precedes the free fantasia which is given over entirely to a development of the first subject, first in the piano, then in the orchestra. The recapitulation brings back a statement of the first subject now shortened; this is followed by the second subject which is given a more extended development. A short coda closes the movement.

14559 Etude in E Major, Op. 10, No. 3

Chopin

Chopin, in speaking of his Etudes, says: "Everything is to be read *contabile*, even in my Etudes; everything must be made to sing—the bass, the minor parts—everything. The singing hand may deviate from strict time, but the accompanying hand must keep time. Fancy a tree with its branches swayed by the wind—the stem is the steady time, the moving leaves are the melodic inflection."

Kullak once declared this etude to be "a wonderfully beautiful tone poem," and said also that it was "more a nocturne than an etude." The story is told that Chopin once, after playing it, lifted his arms above his head and cried, "My Fatherland!" It was known to be one of his favorite compositions, and he is quoted as having said, "Never in my life have I written another such beautiful melody."

This melody was used for the theme of the popular song, *I Am Always Chasing Rainbows*.

8239 Fantasie Impromptu, Op. 66

Chopin

This piano composition was one of several manuscripts found on Chopin's writing table after the composer's death. He had written across it, "To be destroyed when I am gone."

No one knows why this injunction was made by Chopin, but fortunately his wishes in the matter were disregarded by his friends, and this composition is now regarded as one of Chopin's most beautiful works. The poetic fancy expressed in this charming Fantasie is a rare one, and the tone poem carries its own individual message to each hearer.

1327, 7416 Mazurka in C Sharp Minor, Op. 63, No. 3

Chopin

The mazurka is a Polish dance, which is said to have originated in the sixteenth century. It was always sung while the folk danced, and is exclusively a dance of the common people, whereas the polonaise is the dance of the nobility. Although the name mazurka means measure, the dance is remarkable for the variety and liberty of its performance; in fact, many mazurkas became in truth improvisations, for the invention of new steps and figures was ever permissible. The music is 3-4 or 3-8 time and consists of two parts of eight measures each, repeated several times.

Chopin treated the mazurka in a new and original manner, refining it of all vulgarity. He employed Polish folk tunes, but retained little more than the character of the old folk dance.

20614 Minute Waltz, Op. 64, No. 1—Waltz in D Flat Major

Chopin

This is a miniature example of the waltz form, consisting of the waltz, trio, waltz. It was originally written for piano, but makes a most attractive number as it is here played by the violin.

There is a story that this composition was suggested to Chopin upon seeing George Sand's little dog whirl 'round and 'round in pursuit of his tail.

14961 Nocturne in E Flat, Opus 9, No. 2

Chopin

8419 Nocturne in C Sharp Minor

Chopin

The term "nocturne" means, as its name implies, literally "night music." It was often used by composers of the romantic school to signify a composition of a romantic, dreamy character, free in form, yet usually following, as does the serenade, the three part song pattern. Chopin was very fond of this, and wrote many lovely poetic compositions to which he gave the name, *Nocturne*.

14968 Nocturne in F Sharp Minor, Op. 48, No. 2

Chopin

Chopin's *Nocturnes* are filled with a sentiment which has made the critics regard them as among the weakest of his compositions. Yet anyone who has heard them performed by an artist like Paderewski realizes that the beauty of these floating

melodies places them among the outstanding examples of piano romanticism. The *Nocturne in F Sharp Minor* is No. 2 of Opus 48. It was dedicated to Mlle. Duperre.

11947 Polonaise Militaire, Op. 40, No. 1

Chopin

The *Military Polonaise* was composed by Chopin in 1843, for pianoforte solo. It has always been considered the greatest composition which Chopin ever wrote in the form of the polonaise, the national dance of his tragic country. This polonaise is more than the stately dance of the Polish nobility, although it follows the general contour of dance-trio-dance. Mecks thus describes it; "Is this the composer of the dreamy nocturnes, the elegant waltzes, who here fumes and frets struggling with a fierce, suffocating rage, and then shouts forth, sure of victory, his bold and scornful challenge? And in the *Trio*, do we not hear the tramping of horses, the clatter of arms and spurs, and the sound of trumpets? Do we not hear and see, too, a high-spirited chivalry approaching and passing in this martial tone picture?"

M-282 Preludes (Twenty-four)

Chopin

When Robert Schumann in 1839 reviewed in "The New Journal of Music" the Preludes of Chopin, he called him "the boldest and proudest poetic spirit of the times." "He might have added," continues Edward Dannreuther, "that Chopin was a legitimately trained musician of quite exceptional attainments; a pianist of the first order, and a composer for the pianoforte pre-eminent beyond comparison, a great master of style, a fascinating melodist, as well as a most original manipulator of puissant and refined rhythm and harmony. Each *étude*, *prelude*, or *impromptu* presents an aspect of the subject not pointed out before. Like a magician, he appears possessed of the secret to transmit and transfigure whatever he touches into some weird crystal, convincing in its conformation, transparent in its eccentricity, of which no duplicate is possible, no imitation desirable."

Chopin's music, even in these short preludes, is always expressive of his own individual sufferings. For this reason he has often been compared to Heinrich Heine, whose tragic heart longings always color his lyric poetry.

Of all the piano virtuosi, Chopin has achieved the greatest fame as a composer for his chosen instrument. Always spontaneous, always refined, always romantic, each short piece by Chopin, be it intended as a study, or as a prelude, or as a definite dance form, has its own individual place in the works of the composer and in the hearts of the audience.

Prelude No. 15 of this set is one of the most famous of Chopin's works in this form. George Sand said that it was descriptive of "the midnight burial of a monk by his brothers." Jean Kleczynski, a Polish pianist, who is regarded as an authority on Chopin, says it is "a picture of drops of rain falling at regular intervals, which by their continual patter bring the mind to a state of sadness." This description has been generally accepted, for this Prelude is usually termed *The Raindrop*.

1245 Waltz in A Flat Major

Chopin

Among the later works by Chopin are three *Waltzes for the Piano*, Opus 64. The first was dedicated to the Countess Potocka. *No. 2 in C Sharp Minor* (also to be found on this record) was dedicated to the Baroness Rothschild, and *No. 3 in A Flat Major* to the Baroness Bronicka. This waltz should not be confused with the famous Chopin *Waltz in A Flat*, Opus 42.

1492 Waltz E Minor (Post.)

Chopin

This waltz was not published until after the death of the composer, yet it is now regarded as one of the best of his concert waltzes. Chopin always regretted that he could not play waltzes in the Viennese fashion, yet there is a beauty and dignity to all Chopin's works in this form. Schumann once said that no dancer with a less rank than countess should dance to any of the Chopin waltzes.

21621 Ave Maria (Hail Mary)—Gregorian Melody of the Tenth Century *Church*

A simple musical phrase underlying the text of the "Angelical salutation." The melody has served composers since the time of Palestrina as a *Cantus firmus* for their elaborate polyphonic works. In this setting the sopranos and altos in unison sing the first part, the basses and tenors joining in the second phrase.

This beautiful Hymn to the Virgin is based on Luke 1: 28-42, being a paraphrase of those verses which became a regular antiphon in the church service during the 16th century.

21621 Benedictus (Gregorian)—Requiem Mass *Church*

The *Benedictus* is sung during the Mass directly after the elevation of the Host. It is, therefore, like the *Sanctus*, one of the most solemn and tender musical moments found in the Church service. It is in truth "a song of adoration."

21621 Dies Irae *Church*

The *Dies Irae*, or old Latin Hymn for the Dead, was written by St. Thomas of Celano in the 13th century. The Latin words tell of the day of wrath and desolation foretold by the Prophet Zephaniah. In all *Requiem Masses*, the *Gloria* and *Credo* are omitted and the place taken by the *Dies Irae*.

20897 Hymn to St. John the Baptist *Church*

One of the most famous early hymns of the Christian Church was the *Hymn to St. John the Baptist*, by Paul Diaconus (about 770 A. D.). It is said that Guido of Arezzo developed his system of *solfeggio* from this hymn. Noting that each line of the hymn began on the successive tones of the scale, Guido took these syllables to represent the tones, and his method has proved of great value in the development of sight singing. The original Latin words are:

UT quænt laxis
REsonare fibris
MIRA gestorum

FAmuli tuorum
SOLVE polluti
LABII reatum

Sancte Joannes

The first syllable *UT*, was changed later to *DO*. The initials of Saint Ian (French for St. John) became the syllable *SI*, now generally called *TI*. The English translation is:

"In order that Thy servants with loose (vocal) chords may sing again and again the wonders of Thy deeds, quash the indictment against our sinful lips, O Saint John!"

In this record the male voices of the choir render the Gregorian melody as originally given and later the women's voices repeat the melody while the male voices sustain the first note of each phrase. This record makes it possible to hear clearly the first syllables of the scale.

21621 Kyrie Eleison (Lord Have Mercy)—Gregorian Melody of the Eleventh Century *Church*

This Gregorian melody is written in the first mode. It is here sung in alternate fashion according to traditional custom. Frescobaldi and Bach have utilized the melody as a basis for important organ preludes.

The *Kyrie Eleison* is the opening part of the Mass. The words, *Oh Lord, Have Mercy*, are a prayer of appeal for mercy, which show the repentance of the suppliant.

20897 Magnificat (Gregorian) *Church*

Antiphonal singing of the Gregorian *Magnificat* (followed by the *Gloria Patri* by Palestrina for double chorus). Eighth Psalm Tone (Gregorian Chant) alternating with verses in modern *falso bordone*.

The first word of the Canticle is sung by the Chanter; the choir of sopranos and altos continue, the next phrase being taken by the male chorus, singing what is

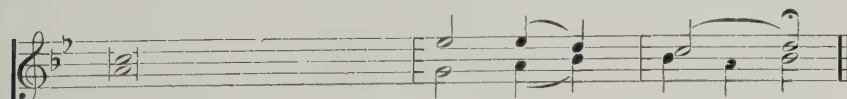


1. Ma - gní - fi - cat *
 2. Et ex - sul - távit spí - ri - tus mé - us: *
 3. Qui - a re - spexit humilitatem an - cil - læ su - æ: *

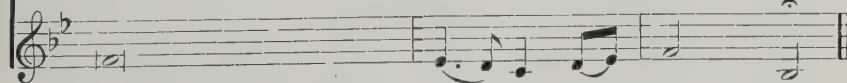


1. ánima mé - a Dó - mi - num
 2. in Deo salu - tá - ri - me - o.
 3. ecce enim ex hoc beátam me dicent omnes gene - ra - ti - ó - nes.

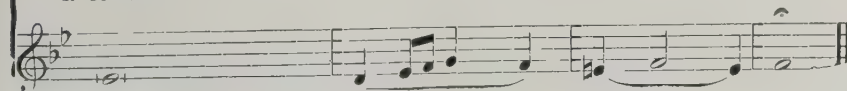
known as the modern adaptation of the ancient *falso bordone*. This modern form has nothing in common with the ancient *Faux Bourdon* with its progressions in sixths—or with the second type which is based on the Gregorian Psalm tone and which was used (as this more modern form) to alternate the verses and to avoid the monotony incident to a vesper service given entirely with the Gregorian chant.



2. Et exultávit spí - ri - tus me - us: *
 4. Quia fecit mihi magna qui po - tens - est: *



2. in Deo sal - tá - ri - me - o.
 4. et sanctum no - men e - ius.



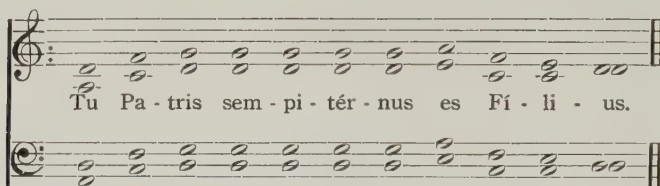
20897 Organum and Discant, Examples of

Church

These are early experiments in plural melody.

The first example of *Organum* is in simple fourths. It is known as the *Tonus Protius*. (See *Oxford History of Music*, Vol. I, Page 55.) The melody (original

Gregorian Chant) is first announced by the tenors and basses, afterwards it is repeated by the sopranos and altos—the organum being sung a fourth lower by the tenors and basses. This progression in open fourths in parallel motion was known as the “old style” organum.



Tu Pa - tris sem - pi - tér - nus es Fí - li - us.

These crude first attempts at plural melody were made in the ninth century. *Organum*, *The Art of Organum* or of organizing, was treated in a work entitled “Musica Enchiridias,” the authorship of which has been questioned but has been generally attributed to Hucbald, a Flemish Monk.

In this work the new art is also given a second name, viz.: *diaphony*. Guido d’Arezzo in his “Micrologus,” written between the years 1000 and 1050, sums up the possibilities of what has been called the *old style organum* and gives various examples of organum in parallel and oblique motion.

The second specimen of Organum is known as the fifth composite. The melody is first sung by the sopranos (*vox principalis*), then repeated with the other voices. The tenors sing the *vox organalis* a fifth below while the altos and basses double the sound of the *vox organalis* in the lower octave. (Double fifths and octaves.)

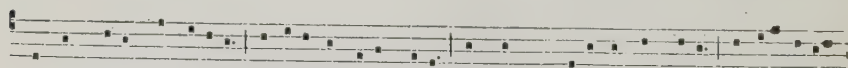
Original is found in the “Musica Enchiridias” (Pseudo-Hucbald). See “Oxford History of Music,” Page 50, Vol. I.

Discant—The Gregorian Melody.

Verbum Bonum is taken from an ancient sequence in honor of the Blessed Virgin (first strophe) from the eleventh century.

In the first attempts to break away from the rigidity and crudity of the Organum, composers soon developed a freedom that is amazing. Melodies are now proceeding in contrary motion and with a fluency that was inconceivable a century previous.

The original Gregorian melody sung first by the basses and tenors is as follows:



Verbum bonum et su-ave, Pèrsonémus illud Ave, Per quod Christi fit conclève, Virgo, Mater,



Fí-li-a.

The Discant is sung by the upper voices, while the lower proceed in strict rhythm (in contrast to the original free Gregorian Rhythm). See Ambrose, “Geschichte de

Musik," Vol. 11, page 317. M. S. in the Library of Douai (Ms. No. 124). See also in the "Oxford History of Music."

Discant

Ver - bum bo - num et su - á - ve, per - so - né - mus il - lud A - ve,

Cantus Firmus

Per quod Chri - sti fit con - clá - ve, Vir - go, Ma - ter, Fi - li - a.

21621 *Sanctus*

Church

The fourth section of the regular Mass of the Roman Catholic Church is given over to the *Sanctus*, sometimes called the *Seraphic Hymn* which is sung before the elevation of the Host.

20896 *Te Deum Laudamus*—Ambrosian Chant (Fourth Century)

Church

The Ambrosian Hymn *Te Deum* is ascribed to St. Ambrose and dates from the Fourth Century.

By the introduction of the ritual song St. Ambrose became responsible for the regulation and development of music in the Western Church. Antiphonal and congregational singing received a great impetus through the interest manifested by this great Bishop of Milan, who was responsible for the adoption of the four authentic church modes and who composed many hymns, among which are the well-known *Veni Redemptor Gentium* and *Aeterna Christi munera*. The melody of this *Te Deum* is psalm-like in character and is in the fourth mode. The simplicity and solemn beauty of the melody have won for it a permanent place in the church services, and many composers have elaborated the text with settings of magnificence—many requiring huge choruses and orchestras of great proportions. (See Händel's *Utrecht* and *Dettigen* *Te Deum* settings; also Dvořák's setting, Op. 103.)

This particular melody is known as the Roman version and is still popular in Italy. Every peasant knows it by heart and from mediæval times it has been sung in the crowded Roman Churches at every solemn thanksgiving service.

The melody has also served the greatest composers from Palestrina's time on until today.

20494 *Viking Song*

Coleridge-Taylor

This stirring song by Coleridge-Taylor is a modern Viking song. *Lord of the Waves* *We Are* was quite true of the Vikings, and the composer has given the poem a splendid setting.

M-546 *El Salón México*

Copland

Aaron Copland (1900-) is one of the most remarkable of the present day American composers. He has been identified with all forms of music and has developed an

individual style of his own, which was well described by Virgil Thomson: "Aaron Copland's music is American in rhythm, Jewish in melody, eclectic in all the rest." A modernist in all forms of art, Copland has produced many excellent compositions which well reflect the "jazz age" of today.

El Salón México is a description of the Roseland Ballroom of Mexico City, one of the most famous cabarets for the tourist. The composer himself tells us that he was completely taken by the "typical Mexican flavor of the place." As he expresses it, "Tourists will pull out their snapshots to show you what a country looks like. But a composer wants you to know what a country sounds like. I have therefore taken the most attractive Mexican folk tunes and strung them together like beads on a string."

Copland's use of the Mexican folk tunes is masterly, while he has added to them much of the Mexican instrumentation and harmonization.

M-744 Music for the Theatre

Copland

This work which is in reality a suite was written in 1925. The composer tells us he "had no play of literary idea in mind when writing *Music for the Theatre*. The title simply implies that, at times, this music has a quality which is suggestive of the theatre."

The suite opens with a *Prologue* in which the solo trumpet announces the rising of the curtain. This is followed by a gay *Dance*; an *Interlude* of "a song without words" character; a *Burlesque*; and a closing *Epilogue* based on the music heard in the *Prologue*.

M-600 Concerto Grosso in G Minor (Christmas Concerto)

Corelli

The greatest of the early violinists of the seventeenth century was Archangelo Corelli (1654-1713), who was born in a little town near Bologna and died in Rome. He travelled much, for a musician of his time, and was known in Paris and throughout Bavaria as well as in Italy. As director of music for Cardinal Ottoboni, Corelli occupied a unique position as dictator of music in Rome. Händel met him at this time and was as greatly impressed with Corelli's compositions as with his virtuosity and imitated the Italian master in many of his own works.

Corelli was a great violinist as well as composer, and the world owes to him much of the development of the technique of the violin as well as the early forms. Particularly, Corelli developed the form of concerto grosso which is one of the most important phases of the early sonata and symphony. Corelli's works were all clearly thought out and concise. His slow movements showed pathos as well as grace, and the singing quality of his instruments is always to be recognized. His *allegros* were well thought out, though to our modern feeling they seem more like carefully planned exercises than inspirational movements.

20451 Giga

Corelli

This is a modern orchestral arrangement of an old Italian dance by Corelli, one of the first of the violin virtuosos of the seventeenth century.

The giga (gigue in France) took its name from a curious old folk instrument of the bow type which was called the geige. This was an ancestor of the present-day violin. The giga or gigue was a rapid dance which became a great favorite with the first instrumentalists, as it gave the player, whether he was organist, clavicinist, or violinist, a great opportunity to show his technical ability. It became also popular with composers as a finale for partitas and suites.

1525 Home on the Range (arr. Guion)

Cowboy Song

This song is one of the old cowboy songs which is found in the North as well as the Southwest. It belongs to the type of self-pity songs which were so popular with the lonely cowboy. This arrangement was made by David Guion, the well-known composer from Texas. Some authorities on folk music claim this air was originally of Swedish origin.

24546 The Old Chisholm Trail

Cowboy

Among the many interesting songs of the American cowboy, none are more distinctive than the songs of the trail, which were sung during the long trips made twice each year to bring the cattle from Texas to Montana and Wyoming. When the summer heat burned up the Texas grass, the herds were driven to the cool green prairies of the North; and, in the fall, when the wintry blasts had come, they were again driven over the trail to the South.

The cowboys welcomed these trips, especially the long Chisholm trail to Montana and Wyoming, because it gave them a chance to see new sights, to meet old friends from other ranches, and to have various adventures. Many were the stories exchanged on the trail, and songs were constantly sung, partly to keep the cattle quiet on the journey, and partly that the various adventures of the trip might be recorded. There are countless verses to these old trail songs. Frequently, as in the case of this song, there is a refrain made up of the various ranch yells. These yells, similar to college cheers, were sung to keep the cattle from straying off the trail. Their short, sharp, rhythmic phrases are a definite characteristic of all trail songs. In this song, the yell is used as follows:

"Coma ti yi youpy, Youpy ya, youpy ya, Coma ti yi youpy, Youpy ya!"

24546 Whoopee-Ti-Yi-Yo, Git Along, Little Dogies (Lomax) Cowboy Song

The cowboy songs are essentially folk music, for they came into being spontaneously and simply. They reflect the occupations and customs of their creators, whose names have long since been forgotten. In a letter to John A. Lomax, whose book, "Cowboy Songs," is the earliest collection of these interesting songs, Theodore Roosevelt says: "There is something very curious in the reproduction here on this new continent of essentially the conditions of ballad-growth which obtained in mediæval England. However, the native ballad is speedily killed by competition with the music hall songs, the cowboys becoming ashamed to sing the crude homespun ballads in view of what Owen Wister calls the 'ill smelling saloon cleverness of the far less interesting compositions of the music hall singers.'" The ballad form, with its dramatic story, always made a direct appeal to the cowboy, but the most characteristic of his songs are known as the *Dogie Songs*. Mr. Lomax calls these "improvised cattle lullabies, which were created for the purpose of preventing cattle stampedes." These *Dogie Songs* belong to the days of the long trail when the cattle were driven up each spring to Wyoming and Montana from their breeding grounds in Texas. *Whoopee Yi Ti Yo* is one of the best and most popular of the *Dogie Songs*.

1354 Orientale—Kaleidoscope, Op. 50, No. 9

Cui

This selection is No. 9 in a suite entitled *Kaleidoscope* by César Cui (1835-1910). The modern form of suite is usually classed with program music, for instead of being but a collection of dances, as was the form during the classic period, the suite of today is given a general descriptive title, while each selection has its own title and all seek to express the same idea. Each is in the same key. This suite is entitled *Kaleidoscope* and each number is of a different form and coloring. The *Orientale* dance is a very good example of the rhythmic and melodic character of the dances of the Far East. Note the string effects which are here used.

20309 Dance-Song (Traditional)

Czecho-Slovakian

This well-known Slavic melody is here arranged for twenty mixed voices by Basil Kibalchich, leader of the Russian Symphonic Choir, an organization composed of voices selected for their individual quality and orchestral timbre.

V-1088 { Skoda—Sousedska }
{ Maryana—Polka }

Czecho-Slovakian

The first is a typical dance of the country people, and in its almost rough accent it suggests a group dancing before a village inn.

The second is a typical Bohemian polka as danced in the smaller villages.

6638 Danny Deever

Damrosch

No descriptive song by any American composer is better deserving of its popularity than *Danny Deever*. This musical setting of Kipling's poem is by Walter Damrosch (1862), the well-known American conductor and composer. The poem is from Kipling's "Barrack Room Ballads" and tells the gruesome story of the hanging of Danny Deever, who "shot a comrade sleeping" and became "the regiment's disgrace."

On the reverse of this record is another of the "Barrack Room Ballads" of Kipling. *On the Road to Mandalay* is in lighter vein, and the excellent setting by Oley Speaks makes a charming and attractive song.

20432 Dance of Greeting

Danish

This is one of the simplest of the Danish song games. It is said to have been originated in order to teach the lesson of courtesy to little children.

20449 { Little Man in a Fix }
 { The Hatter }

Danish

This is an animated dance for two couples which alternates with a Tyrolean waltz. The *Hatter* is a group dance which is of a very lively character.

20450 Shoemaker's Dance

Danish

The folk dances of Denmark almost invariably are occupational dances; that is, they take their names and their steps from some trade or occupation. Belonging to this group of folk-dance songs is this interesting old *Shoemaker's Dance*.

1199 Le Coucou-Rondo

Daquin

Louis Claude Daquin (1694-1772) was one of the best known of the instrumental composers of the French School in the early 18th century. He was one of the first infant prodigies. Daquin is known to have played the clavecin before Louis XIV when but six years of age; while at the age of twelve he became organist at the church of St. Antoine, where unusual crowds thronged the services, in order to hear the youthful organist. Although he lived to be nearly eighty, Daquin never lost his youthful enthusiasm. So fascinated was he by the effects and imitations which music could produce, that he frequently employed such means during church services. It is said that at one Christmas Eve service, he imitated the voice of the nightingale so perfectly on his organ that the treasurer sent beadsles all through the church looking for the escaped songster. This little tone picture, *Le Coucou*, originally written for the clavecin, follows the old pattern of rondo, and is based on the well-known cuckoo call, which is here admirably reproduced on the harpsichord.

17700 L'Après-Midi d'un Faune (The Afternoon of a Faun)—Prelude

Debussy

This Prelude, in reality a tone poem, was composed in 1892. It was the first work which Debussy wrote for orchestra in which his individual style of instrumentation was to be noticed. The music was inspired by the poem of Stephane Mallarmé, whose unusual word pictures have been such a great part of the French impressionistic school of poetic imagery. Edmund Gosse thus describes *The Afternoon of a Faun*: "A faun, a simple, sensuous, passionate being, awakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent, or is the memory he seems to retain but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his

weak brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer. Experience or dream, he will know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boscajes of sleep."

The principal theme is given by the flute, and this is followed by a dreamy melody, first intoned by the wood winds. It is taken up by the horn, then by the oboe and clarinet in dialogue. The first theme returns, but now the 'cello joins the flute and the melody dies away as though into the mist which surrounds the sleeping faun.

7746 L'Enfant Prodigue (Prodigal Son)—Air de Lia

Debussy

Debussy wrote his operatic setting of the parable of the *Prodigal Son* in 1884.

The work is a one act opera. This lovely air is sung by Lia, the mother, at the opening of the act. She and her husband are lamenting the loss of their son. She tells him that the years go on, never ending, and that although spring comes with its bird voices, they but make her heart more sad, as her soul longs for her lost Azael. Even in her sorrow she can recall their happy past days, now gone forever. How each evening on their return from the fields they sang their evening prayer to God. Ah! how blest are the parents whose children remain near them.

M-460 Ibéria—Images for Orchestra, No. 2

Debussy

Debussy used the title *Images* for two sets of piano pieces and a group of orchestral works. None of these compositions is in any way related to the others.

Iberia, which is in reality a short suite of three tone pictures, was produced in 1909 at the Colonne Concerts in Paris. The ancient Greeks called the land now known as Spain by the more poetic name of *Iberia*, a title also used by Shakespeare. Unlike so many French composers who have featured Spanish melodies in their works, Debussy was unfamiliar with Spain, and it is known that he never crossed the border of his neighboring country, save on one occasion when he went to San Sebastian to spend a few hours. Yet in these three tone paintings Debussy has given a remarkable orchestral impression of that Spain which he here imagined with incredible exactness. De Falla, the great modern Spanish composer, says of this work, "The echoes of the villages, a species of Sevillana, the generic theme of this work, seem to float in an atmosphere of scintillating light; it is the intoxicating magic of Andalusian nights, the gaiety of people en fête, who go their way, dancing to the joyous sounds of the bands of guitarras and bandurrias."

This work was originally written for two pianos in 1905 and was later scored for orchestra.

There are three movements:

1. *In the streets and by the wayside.*
2. *The perfumes of the night.*
3. *The morning of a fête day.*

M-643 La Mer (The Sea)

Debussy

Many of the great composers have been inspired by the mighty power and exquisite beauty of the ocean, but it remained for Claude Debussy to paint for the orchestra three unforgettable pictures of the sea. From his boyhood days at Cannes, Debussy had always loved the sea, and his happiest days were spent in watching the waves, and the play of color on the rhythmic motion of the blue and green ever-changing ocean. He wrote this work at Dieppe and it was finished soon after the completion of his opera *Pelléas and Mélisande*. It was first produced at the Colonne Concerts in Paris in 1908.

Debussy once said: "It is for the love of music that I strive to rid it of certain sterile traditions that surround it. It is a free, a spontaneous art; an open air art; an art to be measured with the elements, the wind, the sky, the sea. It must not be confined and scholastic."

This work, which is in reality three distinct tone poems, caused great discussion among the music critics at the time it was produced. The three sketches are impressionistic tone pictures, and do not conform to any rules of form. The composer has indicated by his titles the mood he intended to convey.

No. 1. *From Dawn to Noon on the Sea*. This is scored for flutes, piccolo, oboes, English horn, clarinets, bassoons, French horns, trumpets, trombones, tuba, kettle-drums, cymbals, gong, two harps, and strings.

No. 2. *The Gambols of the Waves*. The same orchestration is used, save that the trombones and the gong are omitted and the glockenspiel and triangle are added.

No. 3. *The Dialogue Between the Wind and the Sea*. The full orchestra is used.

M-630 Nocturnes

Debussy

Debussy wrote three compositions for orchestra which he designated as *Nocturnes*. No. 1 is entitled *Clouds*. No. 2 *Fêtes* and No. 3 *Sirènes*. (This has a chorus of women's voices.) These works were written in 1899 and dedicated to the composer's wife, to whom they were presented as a New Year's gift in 1900. Debussy has given his own poetic descriptions of these short works.

Clouds: "The unchanging aspect of the sky and the slow, solemn movements of the clouds, dissolving in grey tints, lightly touched with white."

Fêtes: "The restless dancing rhythm of the atmosphere interspersed with sudden flashes of light. There is also an incidental procession (a dazzling imaginary vision) passing through and through and mingling with the aerial reverie; but the background of uninterrupted festival is persistent with its blending of music and luminous dust, participating in the universal rhythm of all things."

Sirènes: "The sea and its innumerable rhythms; then amid the billows silvered by the moon the mysterious song of the sirens is heard; it laughs and passes."

M-186 Quartet in G Minor, Opus 10

Debussy

Debussy's *String Quartet* was written in 1893 and brings forth the composer's own ideas of harmony which were new at this time. Therefore this quartet is generally regarded as the first work in this form which departs from the old classic traditions. The four movements are constructed on one single phrase of two parts which is given out at once by the first violin supported by the other three instruments. The first movement, *animé*, has been described as an "impassioned abandon to sound." The second movement, *assez vif*, is of the character of a scherzo. Four *pizzicato* chords introduce the melody given out by the viola, a variant of the first theme of the first movement. It is repeated fourteen times by the viola, five by the violin and twice by the 'cello. Then follows a passage of an entirely different character, after which the chatter of the first part comes back, with the instruments all playing *pizzicato*. The third movement, *andantino*, is presented by the first violin, the original motive somewhat disguised in a melodious web of tone projected by the other instruments. The last movement begins slowly and works up into a tremendous frenzy. At the climax, the first violin gives out the principal theme. The whole work is a marvelous example of that fluent harmony so characteristic of Debussy. This work is regarded as the most important string quartet written since Beethoven.

6633 Reflections on the Water

Debussy

One of the most important of the short piano compositions, which Debussy called "Images," is the *Reflections on the Water*. It has been called a "masterpiece of technique which, by the quality of its themes and the perfection of its form, stands as a piece of rare beauty." It is rightly regarded as one of the best of Debussy's tone paintings.

11433 Rhapsody for Clarinet and Orchestra

Debussy

One of the most interesting works of Debussy is this *Rhapsody for Clarinet*, which gives the beautiful wood-wind instrument an opportunity of showing not only the possibilities of its tone, but also the fluency with which it blends with the other instruments of the orchestra.

1353 Serenade for the Doll—Children's Corner

Debussy

In his charming set of tone paintings for children, called *The Children's Corner*, Debussy shows his rare sense of humour in each of the little tone pictures. Possibly they are more appreciated by the grown-ups, for their humour is irresistible. The *Serenade for the Doll* is a simple, melodious number filled with the charm always found in Debussy's work.

7122 Suite Bergamasque—Claire de Lune (Moonlight)

Debussy

This short tone poem for piano by Debussy was inspired by the poem of Paul Verlaine:

"Your soul is a moonlit landscape fair
Peopled with maskers delicate and dim
That play on lutes and dance and have an air
Of being sad in their fantastic train.
And while they celebrate in minor strain,
Triumphant love, effective enterprise,
They have an air of knowing all is vain.
And through the quiet moonlight their songs rise,
The melancholy moonlight, sweet and lone,
That makes to dream the birds upon the tree,
And in their polished basins of white stone
The fountains fall to sob with ecstasy."

Trans. Gertrude Hall

1502 Lakmé—Là-bas dans la forêt (In the Forest)

Delibes

1502 Lakmé—Où va la jeune Hindoue (Indian Bell Song)

Delibes

Leo Delibes (1836-1891) is principally known as a composer of ballet music; however, his opera *Lakmé* is a work of much charm and beauty. It was first produced in Paris in 1883.

The *Bell Song* occurs in the second act, the scene of which is set in a street bazaar in an Indian city. Lakmé has been brought from her secluded home in the forest by her father, a fanatical Brahmin priest, who is anxious to discover the lover of the maiden. Commanded by her father to sing, Lakmé realizes that his intention has been to force her lover to betray himself, and she is filled with dread and dismay. The *Bell Song*, therefore, becomes of dramatic importance in the unfolding of the plot, and is not entirely a display number as most coloratura arias are. The charming use of the bells and the imitation of bells by the voice should be noted.

11655 Sylvia Ballet—Intermezzo, Valse Lente

Delibes

1670 Sylvia Ballet—Pizzicato Polka

Delibes

Sylvia, a mythological ballet in three acts and five tableaux, was first given at the Paris Opera, June 14, 1876. Theodore Thomas first made the music familiar to American audiences in his orchestral performances, and the engaging qualities of this sparkling French dance music have survived for a half century. The *Pizzicato* is an idealized expression of the French toe-dancer, and is always a great favorite in the theatre, concert or dance studio.

4496 On Hearing the First Cuckoo in Spring

Delius

Frederick Delius (1863-1934) was an outstanding English composer of our day. The son of German parents who fought against his desire to become a musician,

Delius curiously enough took up his first serious study of music while living on an orange plantation in Florida. Working first by himself, he finally made his way to Leipsic at the end of the century, where he met and studied with Edvard Grieg. He lived during the latter part of his life in France, but the English school has rightly claimed him. *On Hearing the First Cuckoo in Spring* is one of two tone poems for small orchestra, the other being *Summer Night on the River*. These works were written in 1912 and were performed in London in 1914.

Writing of this work, Percy Grainger says, "The Norwegian folk song on which 'On Hearing the First Cuckoo in Spring' is founded, is 'I Ola Dalon' (In Ola Valley), which Grieg has set in Opus 66, No. 14. Delius adores Norway and knows it as few non-Scandinavians do. He has spent eighteen summers in the high hills of Jotunheim. Therefore the advent of spring brings for him longings for Norway and particularly for those glorious mountains and fine hill men from which 'I Ola Dalon' hails. That is why he has used this Norwegian tune in this impression of spring."

21750 Juba Dance—In the Bottoms

Dett

Nathaniel Dett is one of the outstanding Negro composers of America. He was for a number of years the Director of Music at Hampton Institute, the famous Negro school. He has written two piano suites based on Negro musical characteristics. *The Magnolia Suite* has never been as popular as the second work, *In the Bottoms*. This work, which is in five numbers, is a series of paintings of scenes peculiar to Negro life in the river bottoms of the South. *Juba*, so the preface to this work tells us, "is the stamping on the ground with the foot and following it with two staccato pats of the hand in 2-4 time. At least one-third of the dancers keep time in this way while the others dance. Sometimes all will combine together to urge on a solo dancer to more frantic and fantastic endeavors. The orchestra usually consists of a single 'fiddler' perched high on a box or table, who, forgetful of self in the rather hilarious excitement of the hour, does the impossible in the way of double stopping and bowing."

11438 Ruralia Hungarica, Second Movement

Dohnányi

Ruralia Hungarica is a set of five pieces for orchestra, by Ernst von Dohnányi (1877). It makes use of Hungarian folk material which is used in a novel and beautiful manner. The second movement, *Presto ma non tanto*, is of rare beauty, the strings and wood winds alternating in their development of a vivacious folk tune. The second part is a dance tune also given out by the wood winds, with the clarinets used in a most interesting manner.

M-187 Don Pasquale—Complete Opera

Donizetti

This gay comic opera by Donizetti was produced in Paris in 1843. It tells the story of a grouchy old uncle who is trying to force his nephew, Ernesto, to marry. Dr. Malatesta proposes to Don Pasquale that he shall marry, himself, and suggests his own sister as the bride. When Ernesto returns, Pasquale tells him of his proposed marriage. Ernesto is furious when he finds his uncle is planning to marry Norina whom he himself loves. There is considerable intrigue and byplay, but the clever Norina so arranges matters that she may marry Ernesto and keep his uncle's money too.

1282 Don Pasquale—Sogno soave e casto (Fond Dream of Love)

Donizetti

In Act I, the rich and crusty old bachelor, Don Pasquale, has arranged through his friend, Dr. Malatesta, to marry a young bride. He breaks the news of his intention to his nephew, Ernesto, who had hoped to inherit his uncle's fortune, and marry Norina, a young widow, with whom he is in love. In despair at the news, Ernesto (tenor) sings this aria telling of his blighted hopes.

15235 Elisir d'Amore (Elixir of Love)—Una furtiva lagrima (One furtive tear) Donizetti

The Elixir of Love is a charming little *opera buffa* which tells of the magic love elixir sold by the travelling quack Doctor Dulcamara. It was produced in Milan in 1832 and is still often heard, for its charming, graceful humor and melodious themes make it ever a favorite.

In a fit of anger Adina has betrothed herself to a young sergeant, but at her wedding feast she discovers that Nemorino seemingly cares little that she is marrying another. She is overcome by remorse and cancels her wedding to the sergeant. Seeing her in tears, Nemorino sings this great tenor air, which wins her to him again. Nemorino's name is put on the wedding contract and the wedding proceeds. The plot is exceedingly silly, but the music is rightly considered to be the best which Donizetti ever composed. Notice the use of the bassoon as an obbligato instrument.

7191 La Favorita—O mio Fernando (O, Dearest Ferdinand) Donizetti

This aria for contralto is sung by Leonora in the third act of Donizetti's opera *La Favorita*. Leonora has decided to sacrifice her life's desire and give up Ferdinand. Her despair over the sacrifice and her joy that she is happy to do right are both voiced in this charming song which has ever been a favorite.

7552 La Favorita—Splendon più belle (In Heavenly Splendor) Donizetti

The musical world has long regarded *Splendon più belle* as the finest of the solo numbers in *La Favorita*, as well as one of the greatest airs for basso ever written. This is sung at the opening of Act IV. Ferdinand, heartbroken at the falseness of Leonora, returns to the monastery to renew his vows. He is received by Balthazar, who sings this imposing air.

10012 Lucia di Lammermoor—Sextet Donizetti

The greatest concerted number in opera is the famous and ever-popular Sextette usually designated as the "Contract Scene," which occurs at the end of the second act of Donizetti's opera, *Lucia di Lammermoor*. The young Lucia, forced by her brother, Sir Henry, to sign the marriage contract with Sir Arthur, discovers that her lover Edgar is still alive and true to her. Sir Henry and Edgar, both overcome with anger, sing a short duet and Lucia, her maid, the notary Raymond, and Sir Arthur, join with them in this great sextet.

7369 Lucia di Lammermoor—Mad Scene (With flute obbligato) Donizetti

This aria is regarded not only as a great opportunity for the coloratura soprano to show her technical skill, but has also real dramatic value when heard in its rightful place in the third act of the opera—the poor demented Lucy, forgetting her recent, hated marriage, sings here of her love for Edgar and the dream of her union with him.

1964 Come, Deep Sleep Dowland

John Dowland (1562-1626) was an English composer who was renowned during his lifetime and has gone down in musical records as one of the great composers of England. It is said that he obtained his early education in England and Paris and tried to become one of the court musicians of Queen Elizabeth but, because of his religion, did not obtain the desired post. He therefore went to Germany where he was employed by the Duke of Brunswick and later by the Landgrave of Hesse. He then went to Italy where he became acquainted with many of the musicians of the time and also began to compose in a serious way. He later returned to Germany and, having left the church, finally made his way through Denmark to England.

Dowland's "First Book of Songs with Airs for the Lute" was published in 1597 and was so popular that several editions had to be issued. *Come, Deep Sleep* is one of the madrigals from this collection.

M-717 L'Apprenti Sorcier (The Sorcerer's Apprentice)

Dukas

Paul Dukas (1865-1935), the composer of this delightful orchestral scherzo, was a follower of Vincent d'Indy among modern French musicians. This work is based on the poem by Goethe which tells of the experience of the apprentice of a great magician. Being exceedingly anxious to try his hand at the magic of his master, the crafty apprentice learns some of the sorcerer's formulæ. During the absence of his master he proceeds to experiment on the broom, and orders this humble kitchen assistant to bring in water. The broom goes merrily and does his bidding, but after he has filled all the pots and pans in the house it continues to fetch water. The apprentice is unable to remember the formula which will stop the proceedings. In his despair he cuts the broom in two. But now both parts bring in water until the house is completely flooded. The apprentice cries for help and his master, the sorcerer, returns, and orders the broom back to the corner as the apprentice flees.

35770 Prayer of Thanksgiving (Wilt Heden, nu Treden) (Folk Song of the Netherlands)

Dutch

The Dutch have always been a fundamentally religious people. Since the defeat of Napoleon I, the Dutch Constitution has guaranteed religious freedom and equal opportunities to all. The old Netherlands folk song, *Wilt Heden, nu Treden*, known as the *Prayer of Thanksgiving*, is an expression of the love of freedom and religious fervor of the people of the Low Countries. The present arrangement, sung by the *Associated Glee Clubs of America*, was made by E. Kremser.

2012 Three Dances for Three Recorders (Pezel)

Dutch

These three old dances played by three recorders are attributed to Johann Pezel (1675). They consist of a two-part introduction (*Intrade*), a dignified *Sarabande* and a very Dutch *Gigue*.

2012 Two Old Netherland Dances

Dutch

This record, made by the Trapp Family Choir, is played on four recorders. The recorder, which was the grandfather of the flute, was exceedingly popular in Europe in the fifteenth and sixteenth centuries. (See page 247.) Although supposedly a native of England, the recorder was used throughout Europe. In the Netherlands there were frequently as many as forty recorders used in a single orchestra. The four recorders consisted of the descant, the alto, the tenor and the bass.

In this record we have two old Netherland dances, the *rondo* and *pavane*. Although the *rondo* was a French dance, there is no mistaking its Dutch character in this illustration. This *pavane*, called "The Battle," was probably brought from Italy by some unknown Netherland master.

2009 Als die alte Mutter (Songs My Mother Taught Me), Op. 55, No. 4

Dvořák

This song by Dvořák is an excellent illustration of national composition. The great Bohemian composer has here used the outstanding musical characteristics of the Bohemian gypsies, and this haunting melody with its unusual harmonies might have been taken from an old gypsy song.

12159 Carneval Overture, Opus 92

Dvořák

This overture was one of a series of three concert overtures which Dvořák wrote in 1891. They were originally called *Nature*, *Life* and *Love* but when the composer came to America in 1892, they were directed by him at a concert, and given under the following names: *Nature*, *Carnival* and *Othello*. The *Carnival* overture opens with a brilliant theme in the violins, *Allegro*. The second subject given by the first and second violins is said to signify "a pair of straying lovers, whom the boisterous gaiety of their companions with clangor of voices and instruments reaches but dimly." The overture follows the regular sonata form.

15217 Humoresque

Dvořák

This ever popular little tone poem is Opus 101 of Dvořák's compositions, and was originally written for pianoforte, although the violin arrangement has been also a favorite. Here the true meaning of the composer's title is left largely to the imagination of the auditor.

11927 Slavonic Dance in G Minor, Op. 48, No. 6

Dvořák

Like the Hungarian dances of Brahms, the Slavonic dances are an early work by Dvořák. They were written for pianoforte duet. They were published in 1878 and attracted the attention of the musical world to a young composer, who was destined soon to win world-wide recognition. These dances are an outstanding example of Dvořák's great genius as a national composer.

M-273 Symphony No. 5, in E Minor, Op. 95 (From the New World) Dvořák

During Dvořák's sojourn in America (1892-95) he was much interested in Negro music, and in this symphony, which records his impressions of the New World, he has used Negro folk music characteristics in a most remarkable manner.

The first movement opens with a lengthy and impressive, slow introduction, the first theme being given by the French horn. Notice the syncopation, especially as it develops in the second theme of this subject, a melody of a decided "jiggy" character. The second subject proper is stated by the flute with a *pp* accompaniment by the strings. This melody is reminiscent of the Negro Spiritual, *Swing Low, Swing Chariot*. The working out is brief and the recapitulation follows after the regulation classic manner. The coda is more showy, the use of the brasses being especially effective.

The second movement is the famous and ever-popular *Largo*, one of the most beautiful uses of the English horn found in all orchestral literature. In this *Largo*, which is in the song form, Dvořák has given a tone picture of the homesick immigrant, who has come to the New World in search of fortune. While in America, Dvořák used to visit a Bohemian settlement in Iowa each summer, and it is thought that these visits to his countrymen, settled on the broad prairies far from their native land, influenced him in the writing of this movement.

The theme is sung by the English horn, while the muted strings play a quiet accompaniment. The second theme is of a more agitated character and is played by the flutes and oboes, after which the first is repeated. The principal melody has been adapted to the songs **Goin' Home* and *Massa Dear*.

The third movement is a scherzo in the orthodox form, the first theme being given by the flutes and oboes. The contrasting theme is also first stated by these instruments. After the return of the first theme, a suggestion of the first subject of the opening movement is cleverly suggested. The trio also has two themes, the first being the wood winds, the second in the strings. After a repetition of the trio, the scherzo is repeated and a long and elaborate coda brings the movement to a close.

The finale is regarded as a most remarkable illustration of Dvořák's symphonic technique. It follows the customary sonata form, the first subject for horns being followed by a lovely second subject for clarinet; these are given the regulation development. In addition to these themes Dvořák has also used melodies from the other three movements in a most unusual and interesting manner. Throughout this work he has maintained the spirit of America, and although all the subjects are original, each one is characteristic of American folk music.

7260 Japanese Nocturne

Eichheim

One of the present day American composers who has used intricate harmonies and fascinating rhythms in a truly amazing modern fashion is Henry Eichheim (1870-1942). He was born in Chicago and received his musical education in that city.

* *Goin' Home* is not a spiritual. The verses were written by William Arns Fisher, who adapted the melody of the Dvořák *Largo* to fit his lines.

He was for many years a member of the Theodore Thomas Orchestra. For several years he was one of the first violinists of the Baston Symphony Orchestra and for four years was the conductor of the Worcester Music Festival. From 1915 Mr. Eichheim spent much of his time in Japan and the Orient. He caught the Oriental character and interpreted it in modern musical idiom.

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|--------|---|-----------------------------|--|
| | } | Elgar | |
| | | | The Dream of Gerontius—Praise to the Holiest in the Height |
| D-1242 | | | And Now the Threshold |
| D-1243 | | | Go in the Name of Angels and Archangels |
| | | Come Back, O Lord, How Long | |

These records were recorded during the actual performance by the Royal Choral Society in London, February 27, 1927, with the composer as conductor. The *Dream of Gerontius* is based on the poem written by Cardinal Newman in 1865. The poem relates the story of the dying Gerontius, and his vision of the Unseen. His Guardian Angel accompanies his soul through Infinity to the throne of God. As they travel, the angel explains the changes which have come to Gerontius' soul. At last, the soul of Gerontius is before the "veiled presence of God," and intercession is made for him by the Angel of the Agony. The soul has then to endure the ecstatic agony of the glance of God, and is given once more, exhausted, to the arms of the Guardian Angel, who sings over it a gentle, tender song of farewell.

M-911 Pomp and Circumstance Marches, Op. 39 Elgar

No. 1 in D Major; No. 2 in A Minor; No. 3 in C Minor; No. 4 in G Major.

6648, 11885 Pomp and Circumstance March No. 1 in D Major Elgar

Sir Edward Elgar (1857-1934) wrote a set of six marches entitled *Pomp and Circumstance*. They were produced in Liverpool in 1901. Elgar says:

"My conception of a composer's duty includes his being a bard for his people. He ought to write a popular tune sometimes. Soldiers often march to the most trivial music. Why not give them something better?"

As a motto for the marches, the following lines by Lord de Tabley were placed on the score:

"Like a proud music that draws men to die
Madly upon the spears in martial ecstasy,
A measure that sets heaven in all their veins
And iron in their hands
I hear the nation march
Beneath her ensign as an eagle's wing:
O'er shield, and sheeted targe
The banners of my faith most gaily swing
Moving to victory with solemn noise,
With worship and with conquest,
And the voice of myriads."

These marches are built on the three part or *ternary* form, having contrasting middle portions or Trios. The great trio theme of the first march was used by Elgar for the Chorale Finale of the *Coronation Ode* which was written for Edward VII. The text of this chorale is a poem by Arthur Christopher Benson entitled *Land of Hope and Glory*.

M-475 Enigma Variations on an Original Theme 1 to 14, Op. 36 Elgar

The idea of writing these variations came to Elgar in the early nineties, when he was improvising on the piano for the amusement of his wife. He enjoyed playing sketches, which he called "Musical Portraits," as she guessed who the personages were he was representing in tone. The composer felt he would have greater scope for such a series of portraits if he used the orchestra, so, beginning with this lovely theme, he wrote fourteen variations upon it, indicating by initials only who his characters were. The theme he calls "Enigma." It is *andante* in G minor.

Variation 1, C A E. These were the initials of Lady Elgar, whom her husband

once described as "a being whose whole life was a romantic and delicate inspiration." Variation 6, *To Ysobel*, a family friend. No. 7 is called *Troyte*, the first name of an architect friend who lived at Malvern. No. 9 is called *Nimrod* and refers to August Jaeger, whose German name in English means *hunter*. Variation 10, *Dorabella*, hid the identity of a Miss Penny who was a "fluttering little creature." Variation 11 has the initials, G R S, of Dr. George Sinclair, an old and valued friend of the composer. Variation 13 was dedicated to a friend on a sea voyage, the kettledrums suggesting the throbbing of the steamer's engines as the clarinet gives out a tune from Mendelssohn's overture, *Calm Sea and Prosperous Voyage*. Elgar wrote that the finale should be played in a bold and vigorous style.

20166, 21919 Dixie Land

Emmett

Curiously enough the song most popular in the South during the Civil War was written by a Northerner, Dan Emmett (1815-1904) of Ohio. Emmett was a member of the Bryant Minstrel Troupe, a popular group of entertainers in the days before the war. He wrote *Dixie's Land*, originally as a "Walk Around" for the troupe to sing and dance as an end to their program. There is an interesting story as to the origin of this song which many authorities claim is authentic. This is that the song took its name from a man named Dix, who lived on Long Island. Mr. Dix had a big farm which he worked after the manner of a southern plantation, although his negroes were paid wages and very well treated. His fame spread among the negroes all over the South and "Dixie's Farm" or "Dixie's Land" was regarded as next door to heaven itself by the negro slaves. However, as the South is referred to as "Dixie" and the chorus of the song begins 'Way Down South in Dixie, the song surely does mean to us today the land beyond the Mason and Dixon line for Mr. Dix and his plantation have long been forgotten.

18201, 18202 Roumanian Rhapsodies, No. 1, in A Major and No. 2, in D Major, Op. 11

Enesco

Georges Enesco (1881) is a native of Roumania. He was educated in Vienna and at the Paris Conservatoire. It was in Paris that Enesco first became known as a violin virtuoso. Soon the critics throughout Europe were acclaiming him as the greatest living interpreter of Mozart. But as he was interested chiefly in composition, Enesco turned his back on the dazzling career of an artist and began the hard struggle to achieve fame as a composer. Even in his early works, Enesco was a nationalist in spirit and in everything he has written he has shown a vigorous, fiery style combining with the brilliant tone colors of his native land the deeply romantic poetic quality always found in the music of the Roumanian folk.

Enesco is best known for his *Roumanian Rhapsodies* for orchestra in which he has written, in the style of Liszt, true musical pictures of his native land.

He has used "a vocabulary handed down to him by the masters, but he has rejuvenated it with the vivid tonal colors of the modernists."

M-772 The Beggar's Opera (Gay-Pepusch)

English

No work ever attained greater popularity than did this gay satire on the operas of Händel which was produced by John Gay in 1728. While it is not a burlesque on Italian opera, it does bring forward in a humorous way many of the abuses found in the opera of this period. And it also alludes very cleverly to the deadly feuds between prima donnas and proves conclusively also that a commonplace story may appeal to the public taste.

The plot of the opera was probably suggested to John Gay, the poet, (1685-1732) by the career and capture of Jack Sheppard, a famous English highwayman of his time. Gay selected old English ballad tunes, for which he wrote new words, and called in Dr. Johann Christoph Pepusch (1667-1752), a London musician, to arrange them for orchestra. The plot concerns the career and capture of MacHeath, a dashing highwayman and faithless beau. He had numerous love affairs, the chief rivals for his hand being Polly Peachum, the daughter of an informer, and Lucy

Lockit, the daughter of a jailer. The opera takes its name from a decrepit beggar who appears at the beginning and end of the opera, as its supposed author.

At the time of its presentation in 1728, Italian opera under the leadership of Händel was the vogue, and there was keen rivalry between the leading prima donnas, Cuzzoni and Faustina. With the arrival of this real folk-opera, people of all classes flocked to hear it, deserting the artificial Italian opera. Gay's opera was a keen satire on the morals and manners of his time, a fact which played no mean part in attracting audiences to witness their own faults and follies. It was said of Gay and of Rich, his manager, that the play "made Rich gay, and Gay rich." Hogarth painted his prison scene from this play and the Duke of Bolton, falling in love with the original Polly, the heroine, married her, making her a Duchess.

It is little wonder that the England of Pope, Swift and Defoe and the Colonial America of George Washington and Benjamin Franklin loved this gay and cheerful work. Although all the airs bear resemblance to folk songs, several are definitely taken from old tunes. Of these, Polly's lament, *O Ponder Well, Be Not Severe*, was originally the song, *Ponder Well, Ye Parents Dear*. The merry song, *Thus Gamesters United*, is set to an old tune known as *Packington's Pound*. *The Modes of the Court* was set to the tune of *Lilliburlero*; and there are several other examples of folk material. Themes from Händel's operas were also used. The Highwaymen's chorus, *Let us Take to the Road*, being originally the *March* from Händel's *Rinaldo*.

There have been a number of revivals of this work in recent years, and it is interesting to note how frequently modern critics have commented on the similarity between this work and the operettas of Gilbert and Sullivan.

1238 Drink To Me Only With Thine Eyes

English

The words of this old English folk song are still as popular today as when they were first heard in Queen Elizabeth's time. The words are by "rare Ben Jonson" (1573-1637) and are entitled "To Celia." They are a translation from some verses by Philostratus, the Greek poet of the second century. Many authorities have claimed that the music of this song was composed by Mozart, but this statement has been absolutely disproved and the composer still remains unknown. Recent authorities claim that the air was written by Dr. Henry Harrington (1727-1751), a physician of Bath.

21619 Greensleeves

English

The old dance known as *Greensleeves* shared the popularity of *Sellenger's Round* during Elizabethan days. Beaumont and Fletcher mention it in "The Loyal Subject," and Shakespeare frequently alludes to it. His most famous jest regarding this dance song, occurs in *The Merry Wives of Windsor*, where Mistress Ford, speaking of Falstaff's letters, says: "I would have sworn his disposition would have gone to the truth of his words; but they do no more adhere and keep place together than the Hundredth Psalm to the tune of *Greensleeves*." This reference is particularly interesting as it has frequently been used to prove the argument that the "Immortal Bard" knew far more concerning music than the dramatic writers of later days. There were many different settings to the tune of *Greensleeves*, the best known being the Christmas carol *What Child is This?*

4083 John Peel

English

John Peel is one of the old English Border Ballads, which belong to both England and Scotland. The song is named for a famous hunter of by-gone days, who rode hard and fast over the rough ground every day at dawn on his great strong horse. He followed the sound of the horns during life, and some say he still rides in spirit when the horns sound today.

20990 May Pole Dance—Bluff King Hal

English

No custom in England is more charming than the annual May Pole Dance, which is held to celebrate the birth of spring. The fête occurs on the village green and be-

gins with the weaving of garlands made from the flowers in the May baskets; then comes the crowning of the Queen of May. After this ceremony, the May Pole, with its many colored ribbons, is set up, and the dancers weave these ribbons to and fro, taking a joyous skipping step as they sing. (The weaving of ribbons is a modern innovation.) This tune is called *Bluff King Hal* and is a well-known old English air, which doubtless originated at the time of the "Bluff King," who is known in history as Henry VIII. Some say he was the composer of this tune.

20445 { Sellenger's Round }
 { Gathering Peascods }

English

One of the most popular of the sixteenth century airs was *Sellenger's Round*, which is frequently referred to in sixteenth and seventeenth century literature. The original title is thought to have been St. Leger's Round. In "The Fitzwilliam Virginal Book" an excellent version of the tune with variations by William Byrd is to be found. In a rude woodcut of the seventeenth century a group of figures dancing a Maypole dance bears the title *Hey for Sellenger's Round*. This well proves that in its original form the Round was a Maypole dance. This setting is by Cecil Sharp, the English composer, who has given again to the world many of the forgotten folk-songs of the British Isles. The delightful charm and vigor of the air is to be felt in this arrangement, and *Sellenger's Round* charms the audiences of the twentieth century just as it did during its own period.

On the reverse side of this record is another old English dance, *Gathering Peascods*; this is one of the dances used around the Maypole. This is also a setting by Cecil Sharp.

Songs from Shakespeare's Plays

English

26706-A *Willow, Willow—Othello*

As the famous old *Willow Song* sung by Desdemona in the last act of "Othello" is found in the "Manuscript Lute Book" of Thomas Tallis (1583) it was undoubtedly a popular song of the day, and records prove that it was performed in the play under Shakespeare's direction.

26706-B *Airs Sung by Ophelia—Hamlet*

There seems to be little doubt but that the songs here recorded were those actually sung at presentations of "Hamlet" during Shakespeare's time.

26707 *Farewell, Dear Love—Twelfth Night*

When Sir Toby Belch in the Second Act of "Twelfth Night" sings the parody of *Farewell, Dear Love*, it is an adaptation by Shakespeare of an old ballad which was popular at this time. This ballad, Corydon's *Farewell to Phyllis*, was published in 1590 and was written by Robert Jones (1570?-1617). Jones wrote many madrigals and five books of songs with lute accompaniment.

P-53 Six English Folk Dances

English

English folk dances are always gay and sprightly. There is nothing romantic or coquettish in these tunes which are as sturdy and forthright as the English folk themselves. Many of these dances are very old. Some of them were popular in America during Colonial days.

The dances found in this collection are: *Flowers of Edinburgh, Mutual Love, The Comical Fellow, Hunt the Squirrel, Sellenger's Round, Newcastle*.

4316 *Sumer is icumen in*

English

The manuscript of this canon is one of the chief treasures of the British Museum. It is our best proof that a contrapuntal school existed in England during the thirteenth century. Literary men of the day speak of the use of the round in the contrapuntal form of the canon as being of frequent occurrence in England. Authorities differ as to the actual composer of this song of spring, but it is beyond question that this is the best example of counterpoint to be found before the establishment of the Netherland school. The words are in the old English of the period of Chaucer.

The four upper voices sing the melody in canon form, while the two lower voices repeat the words "Lhoud sing cuccu," giving a ground bass to the canon.

Sumer is icumen in
Lhoud sing cuccu (cuckoo).
Groweth sed and bloweth med
And springeth the wod enu.
Sing, sing, cuccu.
Ewe blieteth after lamb

Lhouth after calve cu,
Bulluc sterteth
Bucke verteth,
Murie, sing cuccu.
Sumer is icumen in
Lhoud sing cuccu.

M-505 Ballet Suite—The Three-cornered Hat

de Falla

The most interesting of the present-day Spanish composers is Manuel de Falla, who was born in Cadiz in 1876. He first studied in his native city, later going to Madrid where he worked under Felipe Pedrell, called "the father of the Modern Spanish School." Anxious to pursue his studies, de Falla wrote a number of light operas, as this seemed to be the only chance for earning money enough to make his studies in Paris possible. But he met with scant success and finally decided on a grand opera attempt.

La Vida Breve won high praise for its youthful composer when it was produced in 1905. de Falla realized his dream, and went to Paris, where he was received with open arms by Debussy, Dukas, Ravel and others of the modern school who knew and appreciated his works. *La Vida Breve* was heard in France and its fame and success spread throughout Europe and to America. de Falla lives in the immediate vicinity of Granada. He travels all over Spain, into remote places, living among the peasants, in order to get old and rare folk melodies. He has won great success with his Ballets. This work, *The Three-Cornered Hat*, is de Falla's second work in this form and was first produced in 1919. His music is a rare combination of modernistic impression and actual folk melody.

1596 El Amor Brujo (Love, the Sorcerer)—Dances

de Falla

The ballet pantomime, *El Amor Brujo*, was produced in Madrid in 1915. "It is built on rhythms, modes, cadences and forms, inspired by but never directly borrowed from the Andalusian folk song."

The story is a strange one from the gypsy folk lore of Spain. Candelas has loved a wicked and dissolute gypsy. Although very unhappy in her life with her unfaithful lover she mourns his death, and his memory becomes to her a morbid, hypnotic dream. Even after she meets the fascinating young Carmelo and learns to love him, the Spectre becomes so real to her tormented brain that she repulses his advances. After Carmelo leaves her Candelas droops and languishes. Carmelo, however, has known the Spectre in real life and realizes his faithlessness in the past. Since the Spectre would woo in spirit each pretty girl he sees as he did while still on earth, Carmelo persuades a young gypsy girl named Lucia to accept the advances of the Spectre. Partly out of devotion to her friend Candelas, partly because of curoisity, Lucia consents. When Carmelo next pays admiration to Candelas, the Spectre again intervenes, but seeing the lovely Lucia he stops to flirt with the alluring young gypsy. Candelas is thus freed of the influence of her past and unites herself with Carmelo. The Spectre perishes.

1244 Canción Populare (Popular Song)

de Falla

De Falla has spent much time among the peasants of Spain studying their music. In this *Popular Song* he has chosen a melody of distinctly Oriental character. Note the use of the harmonics in the violin.

1504 Jota

de Falla

This is one of the *Seven Characteristic Songs* by de Falla. While the jota was originally a dance, it is frequently interspersed with singing. There is a tradition that the jota originated with a Moor of Valencia, named Jot, who was expelled from that city and later removed to Aragon where the jota became an institution. It is also popular in Castile, Navarre and Valencia. It is usually in 3-4 measure although there is a style in 2-4 measure.

M-725 Nights in the Gardens of Spain

de Falla

This work is in reality three noctures for piano and orchestra to which the title *Nights in the Gardens of Spain* was given by the composer. The work was finished in 1916.

The composer tells us "If these symphonic impressions have achieved their object the mere enumeration of their titles should be a sufficient guide to the hearer. . . . The music has no pretensions to being descriptive: it is merely expressive. But something more than the sounds of festivals and dances has inspired these evocations in sound, for melancholy and mystery have their part also."

The first movement, called *At Generalife*, is a tone picture of the famous "garden of the architect" which overlooks the Alhambra of Granada.

A Far-a-way Dance, is the name given the second movement. Note the use of the English horn and viola. The theme of the dance dies away and re-echoes as the strings, *tremulo*, play in their highest register a shimmering theme that serves as a bridge between the second and third movements. This last movement is called *In the Garden of the Sierra of Cordova*. de Falla uses the "essence of folk music" rather than the actual themes.

12005 Impromptu for Harp, Op. 86

Fauré

Gabriel Fauré (1845-1924) was a pupil of Saint-Saëns who became one of the greatest organists of France and a composer of great distinction, especially as a writer of songs and chamber music compositions. Julien Tiersot, the French musicologist, declared that "Fauré in feeling as well as technical expression represented the spirit of Hellenism in the twentieth century." Fauré was one of the first of the French composers to return to the ancient Greek scales, and his influence on modern French music can be easily recognized. These compositions for the harp are not only representative of the 20th century impressionism but reconstruct as well the spirit of ancient Grecian days.

Folk Songs

Finnish

The Helsinki University Choir was founded in 1883. It is considered one of the greatest male choruses in the world. When the Choir visited America in 1937 it made these recordings of the folk songs of Finland.

- V-4160 Prokko (The Peasant Prokko Gets Drunk) (arr. Tornud)
Paimenen Ilo (The Shepherd Calls His Cattle) (arr. Palmgren)
Suvi Illan Vieno Tuuli (The Gentle Breeze of Summer Evening)
- V-4161 Voi Jos Ilta Joutuisi (Oh if Evening Would Come)
Suomen Laulu (Finnish Song)
- V-4165 Iltatunnelma (In the Evening)
Sortunut Ääni (The Broken Voice)
Tanssista Palatessa
- V-4166 Kesalita (Summer Evening)
Soi Kaisla (Sing, Reeds)
- V-4167 Iltalaula (I am Singing in the Twilight of the Evening)
Tuonne Taakse Metsämaan (To the Woodland Far Away)
Tulatulalla (Chubby Cheeked Maiden)

1355 Martha—The Last Rose of Summer

Flotow

Following the *Spinning Wheel* quartet in Act II, Martha is left alone with Lionel. Seeking to win his good will and consent to let her go home, she sings this old Irish melody, with the words by Tom Moore, the Irish poet.

7720 Martha—M'Appari (Like a Dream)

Flotow

This ever popular tenor aria is one of the most famous love songs of the world. In its place in the opera *Martha*, *M'Appari* is sung by Lionel in the third act which

takes place in a hunting park of Richmond Forest. Unable to forget his ex-servant, Lionel sings of Martha, and her beauty, which now seems to him as but a dream. He is amazed to see Martha before him, but in the dress of a lady of fashion. He approaches her with his love song, but the Lady Harriet spurns him and declares he must be insane.

9247 Hard Times, Come Again No More

Foster

The composer of these songs was a Northerner, being born in Pittsburgh, July 4, 1826, and dying in New York, January 13, 1864.

Stephen Foster was one of those rare geniuses whose habits of life in no way reflected his true ability or real worth as an artist. He died penniless and alone: yet he is rightly regarded today as the greatest folk music composer of America and was in fact one of the most remarkable composers of this type of music that the world has ever known.

In his ballads, *Nelly Bly*, *Come Where My Love Lies Dreaming*, and *Hard Times Come Again No More*, there is to be noticed a more artificial strain, than is found in the plantation songs which are undoubtedly his best works. *Hard Times, Come Again No More* was written during Civil War days, but its sentiment will make an equally strong appeal today.

4010 I Dream of Jeanie With the Light Brown Hair

Foster

This beautiful song by Foster is said to have been inspired by his love for his wife. Like Foster's other songs of this type, it is cast in the mold of the composed folk song, which was then so popular in this country.

9246 Medley of Songs (In Album C-2)

Foster

This record gives a medley of songs by Stephen Foster. On one side is presented (1) *Open Thy Lattice*, the first published song by Foster which is said to have been composed when he was but sixteen, though not published until two years later; (2) *Uncle Ned*, published in 1848, in which song the Negro first becomes a human being and is no longer a caricature; (3) *Village Maiden*; (4) *Beautiful Dreamer*, two of the early and lesser known sentimental ballads by Foster.

The other side presents: (1) *Ring de Banjo*, an early plantation Song; (2) *O Lemuel*, a joyous song of the minstrel type telling of the happy-go-lucky Negro. It was published in 1850; (3) *Nelly Bly*, published in 1849, one of the most typical folk songs Foster ever wrote and one of the few truly happy songs by this composer; (4) *O Boys Carry Me Along* was written in 1851 on order of E. P. Christy, the famous minstrel singer, who paid \$10.00 for the privilege of being the first to sing it; (5) *Louisiana Belle*, a lesser known Plantation Song; (6) *De Camptown Races*, sometimes called *Gwine Run All Night*, was written in 1850 and soon achieved the greatest popularity of any of Foster's early songs. Its principal characteristic is its insistent rhythm.

1265 Old Black Joe

Foster

No song of the Negro on the plantation has ever made a more individual appeal than has *Old Black Joe*. It is one of the most perfect gems in the entire literature of the composed folk song.

9249 Old Folks at Home

Foster

Swanee River is one of the most beautiful composed folk songs of America. It is known and loved all over the world. It is said that Foster composed the song and did not know the name of a river to use that would fit his music. He and his brother searched the maps of the Southern States and finally located the little Swanee river in Florida, which thus came suddenly into immortal fame. E. P. Christy, the famous minstrel, paid four hundred dollars to have his name printed as author of the first edition of this song, but afterward acknowledged that this honor really belonged to Stephen Foster.

1265 Uncle Ned

Foster

No American composer ever touched the sympathetic chord in all hearts, with the sadness of the Negro slaves, as did Foster in his songs. They retain all the characteristics of the American Negro music and are in truth fitted to rank with the best legendary folk songs of any land. Foster wrote both the words and the music of his songs. *Uncle Ned* appeared about 1844, shortly after *Louisiana Belle* and *O Susanna* had been published.

14312 Panis Angelicus (Oh, Lord Most Holy)

Franck

César Franck (1822-1890) has been termed "the French Bach" because of his devotion to the pure and true in absolute music. A master of counterpoint, Franck stands with Brahms as a great modern representative of the classic forms in music. Like Brahms, Franck also devoted himself to symphonic music, the few vocal compositions (besides his songs) being of religious character. Yet this gentle Belgian has influenced modern French music of the operatic as well as the instrumental schools. This beautiful *pastorale* is an exquisite example of Franck's poetic quality.

17323 Pièce Héroïque

Franck

Unlike many of the heroic compositions for organ, this work is not bombastic nor filled with crashing chords and *bravura fortissimo* passages. Yet it is truly a heroic piece, its simple and beautiful melody reflecting the real dignity of true heroism.

Like all of the works of the great French master, this *Pièce Héroïque* is worked out with all of Franck's consummate knowledge of counterpoint. It follows the regular three-part form. The first section develops a march-like theme, while the second or trio is of a quieter, more subdued character. The first section is then brought back with full organ.

M-449 Sonata in A Major for Violin and Piano

Franck

This *Sonata in A Major*, dedicated to the great violinist, Eugene Ysaye, was written in 1886 and won instant success. Critics now consider it one of the best of violin sonatas and rank it with the works of Beethoven and Brahms. No one ever combined in ensemble the piano and violin in such a masterful manner as did Franck in this work. Each instrument is of equal importance, and the music is of the spontaneous, mystical type which is so definitely a part of Franck's personality.

Like all of Franck's works, this sonata carries the well-known lines of Franck's improvisation. Yet the four movements follow definitely the regular sonata form. One theme heard at the beginning is carried through the entire work. This theme, in the violin, becomes the first subject of the first movement, the second subject being stated by the piano. The statement of themes is followed by the recapitulation, there being practically no development of subjects in the abridged sonata form here used.

The second movement is in the regular sonata pattern, the first theme, given by the piano and repeated by the violin, being of an agitated and stormy character. The second subject is given by the violin, opening in a brilliant manner and closing more tranquilly. The development is a contrast between the vehemence and calm of the subject. The return to the themes is followed by a coda in which the impetuous first subject rises to a triumphant climax.

The third movement is a recitative fantasia, following the improvisation line of Franck's favorite compositions. The piano and violin vie with each other in the development of the musical idea reminiscent of the first movement, developing and changing the theme into new beauties.

The fourth movement is a rondo, into which Franck has introduced a canon development for the violin and piano. The sonata is full of that mystic, poetic quality which is always associated with this gentle French master.

M-300 Symphony in D Minor

Franck

No modern symphony is more universally beloved than this beautiful work in D minor by César Franck. When it was produced in Paris in 1889, it was met

by what has been described as "contemptuous hostility." It has since come to be regarded as one of the greatest symphonies since Beethoven, and is today ranked with the four great works in this form by Brahms.

This symphony is in three movements, instead of the customary four, and Franck uses much of the same thematic material throughout. The first movement alternates between the *Lento* and *Allegro* tempi; the second movement is *Allegretto* and the third or finale is an *Allegro* changing to *Lento*, then to *Allegretto*.

The first movement opens with a *Lento* introduction in which the main subject of the movement is outlined. This theme developed, becomes the principal subject of the *Allegro non troppo* and is heard in the strings in D minor. The theme of the introduction is then repeated, followed by a statement of the first subject now given in F minor. A change to F major and the second subject enters quietly with a beautiful theme also for the strings. This second subject is then developed and becomes practically a third theme of which much use is made later in the work. Heard first, *fortissimo*, in the full orchestra, it leads to the free fantasia. The principal theme is heard in the oboe and clarinet, but this is soon supplanted by an elaborate development of the second subject. The recapitulation, or return of themes, is introduced by the opening *Lento* theme, now stated in the brasses. The first subject, *Allegro*, is next heard in E flat minor. The second subject is then presented practically as it was first heard, given by the strings, followed by the third theme, *Lento*, for full orchestra. A coda, bringing back a reminiscence of the introductory theme brings the movement to a close.

The second movement, *Allegretto*, in B flat minor, opens with a short passage for harp and strings which introduces a plaintive melody given by the English horn, and later carried on by the clarinet and horn. Note the manner in which the English horn and clarinet develop this melody. An interesting variation of this theme, with a passage for muted strings is followed by a new melody given out by the clarinet, then by the strings. The opening theme now returns in the English horn.

The finale, *Allegro non troppo*, in D major, has a very short introduction. The opening theme is presented by the cellos and bassoons. The second theme is first given by the brasses, then carried on by the strings. The key now changes to B minor and a new melody in the basses appears, which is followed by the English horn melody of the second movement. The first subject of the finale is again heard and is given a forceful development. The character of the music now changes and after a *ritardando*, the first subject of the *Allegretto* is heard in the oboe. A return to the *Allegro* tempo and further elaborate development of the thematic material of the first and second subjects leads to a long *crescendo*, after which the first subject is heard in the full orchestra. This is followed by a sonorous statement of the slow theme also given by the full orchestra. A long coda brings the work to a conclusion. Note the use of the brasses contrasted with the harp *arpeggios*, a unique and beautiful effect in instrumentation. The second subject and the third theme of the first movement are given elaborate development in this coda, but the work closes with the principal subject of the finale.

8357, 8358 Variations Symphoniques

Franck

This beautiful work for solo pianoforte and orchestra was written by Franck in 1885. It is a rare example of the French composer's exquisite use of the orchestra. It also gives an unusual opportunity to contrast the tone color of the solo piano with the orchestral instruments. The principal theme in F sharp minor is announced quite simply by the piano, but there is also a distinct and characteristic theme in C sharp minor which is used throughout the entire work. It might be said that this work is in truth a series of variations on a double theme.

15645 Autumn (Im Herbst), Op. 17, No. 6

Franz

20343 { Autumn
The Rose }

Franz

The poems by Wolfgang Müller inspired Franz to write these lovely songs. It was the wish of Franz to translate the poem itself into music, rather than to set each word. He therefore expresses as it were "the essence of the poem," and his songs are each complete tone pictures. "I compose feeling, not words," says Franz, "and for this Wagner is to blame. Whenever a word with a changed meaning occurs, there, too, I change my music."

The mood of autumn is beautifully carried out in this fine song. This was originally written for mezzo-soprano and Franz would never allow it to be transposed. *The Rose* is another example of the poetic quality in Franz's songs.

1861 { Für Music (For Music)
Gute Nacht (Goodnight) }

Franz

Robert Franz (1815-1892) lived a quiet life, and his musical compositions consist almost wholly of songs. All his songs were good, his last song being equally as good as those he first gave to the world. Schumann, who first discovered Franz, said of him: "Were I to dwell on all the exquisite details, I should never come to an end." No other song composer, unless it be Hugo Wolf, ever made his songs so individual. They are always melodic, and the words always fit the melody.

For Music is one of the songs which will never die. It is No. 1 of Opus 10.

Goodnight is lesser known but it is a song of great beauty.

24790 Stars With Little Feet All Golden

Franz

Although Franz wrote many beautiful songs he was overshadowed by his contemporaries and has been greatly neglected in recent years. This charming setting of the Heine poem is an example of that poetic feeling which Franz so charmingly expresses.

20169 Amaryllis (Old French Rondo)

French

While this old French dance follows the general outlines of the regular three-part dance form, one can also trace its resemblance to the rondo. It may be used as an example of both. King Louis XIII wrote a charming song called *Amaryllis*, with which this air is frequently confused. This melody is much earlier than the song, as this composition was played for the first time at the wedding of Margaret of Lorraine and the Duc de Joyeuse, in 1581. The melody is ascribed to Baltazarini, the favorite composer of Henri III, and was originally called *La Clochette*.

35813 Beautiful Saviour (Crusaders' Hymn)

French

This selection is an arrangement of the old French Crusader Song usually called *Fairest Lord Jesus*. As here sung by the St. Olaf's Choir, the remarkable use of the voices to provide a real instrumental background should be especially noticed. The contrasting effect of the high soprano voice against this choral orchestra is of rare beauty. This arrangement was made by F. M. Christianson, Director of the St. Olaf's Choir.

20152 Duke of Marlborough

French

It is claimed that Godfrey of Bouillon was the first to bring this air to Europe, and that it was used by his armies during his famous Crusade of 1096. It was not until after the victory of Duke of Marlborough at the battle of Malplaquet (1709) that these words were associated with the tune. All through the eighteenth century the song increased in popularity, and it is said was sung as a lullaby by Marie Antoinette in 1781. At the time of Napoleon the song was universally popular throughout Europe, the English having two settings, *We Won't Go Home Until Morning* and *For He's a Jolly Good Fellow*. In 1813, when Beethoven wrote his Battle Symphony entitled *Wellington's Victory at Vittoria*, he used this theme to depict the French army.

The Arabs possess a version also of this tune, which it is thought was brought to them at the time of Napoleon's expedition to Egypt.

- | | | |
|-------|---------------------|--------|
| 26548 | } French Folk Songs | French |
| 26549 | | |
| 26550 | | |

These three records give the oldest, best known French folk tunes. Many of these songs are still sung in Canada as well as in France.

- 26548 *Bonjour, Belle Rosine!; Au claire de la lune; Alouette; La Marseillaise; Mon père m'a donné un mari!*
- 26549 *Un flambeau, Jeannette; Plantons la vigne; Berceuse d'Auvergne; Savez-vous planter les choux?; Chantons, je vous en prie; Cadet Roussell.*
- 26550 *Alphabet Song; Jean Wagonas; Frère Jacques; La petit navire; Si le Roi m'avait donné.*

- 22053 *Marche Lorraine* French

The *Marche Lorraine* is an arrangement by Louis Ganne (1862-1923) of one of the oldest French dance song tunes. This air was originally a round for dancing, and dates back to the 16th century. Always very popular in Lorraine, it was forbidden to be sung by the folk after the German occupation of 1870. The Allied Army, under Marshal Foch, marched into Metz in 1918 singing the *Marche Lorraine*.

- 21456 *Le Père de la Victoire (The Father of Victory) (arr. Ganne)* French

This remarkable patriotic song is an old French song, which, during the World War I, was given a new text and a new setting by Louis Ganne. In its original form, it was a march that was the favorite air of General Carnot. When Carnot's grandson was President of France, Ganne made the music into a song, which afterwards became the favorite drinking song of the French soldiers. In its present version, the song tells of an old French patriot, who is called *Father of Victory*.

- 21456 *Régiment du Sambre et Meuse (Planquette)* French

This great military march was the most popular marching song of the French soldiers in the World War I. The march was originally written by Robert Planquette (1848-1903), the noted composer of many of the most popular operettas of the 90's. The words sung by the French *poilu* were written by Paul Cezano and became very popular throughout the allied army.

- 20152 *War Songs of the Normans (2) Crusaders' Hymn* French

These two old songs have been traced back to the Crusaders of the eleventh and twelfth centuries. The French minstrel, Taillerier, is supposed to be the author of the *Norman War Song*, which, history relates, he sang during the Battle of Hastings, 1066 A. D. The *Crusaders' Hymn* has come down through the centuries and is still sung in our churches as the hymn, *Fairest Lord Jesus*. Its slow, dignified march measures were eminently suitable to be sung by a band of marchers whose religious fervor carried them toward their goal.

- 1663 *Quartet for Viols—Fugue in G Minor* Frescobaldi

Girolamo Frescobaldi (1583-1643) was the greatest composer for the organ in the period before Händel and Bach and both of these masters acknowledged their debt to this great Italian of the century preceding them. Frescobaldi also made many interesting experiments in the use of instruments. Frescobaldi was the first to use the modern treatment in his fugues and they were the basis of that form on which the great Bach constructed his fugues.

- 20448 { Come Let Us Be Joyful } German
 { Broom Dance (2) Bummel Schottische }

The *Broom Dance* is one of the best known old German folk dances. It is similar to our *Old Dan Tucker*, as there is an extra man who is left to dance with the broom. The *Bummel Schottische* is an old folk dance from Mecklenburg. It is a very jolly and catchy polka.

- 1746 Du, du liegst mir im Herzen (You Live in My Heart) German
 This ever-popular German folk tune dates from the year 1820.

- 1961 In Bethlehem is Born German

This old Christmas carol of the seventeenth century is a lovely example of the German sacred carols of this period. It first appeared in the Cologne Psalter in 1638 and evidently comes from the Rhineland. It is said that the melody, still sung in that district of Germany as a folk song, dates back to the fifteenth century.

- 1746 Treue Liebe (True Love) (Ach, wie ist's möglich dann) German

This old German folk song is probably the best known love song of the world. In its English version *How Can I Leave Thee* it has become a popular American folk song, much used in community chorus work. The melody is of Swabian origin.

- M-358 Rhapsody in Blue Gershwin

George Gershwin (1898-1937) was of Russian-Jewish descent, and like many of his other countrymen, possessed rare musical gifts. He was one of a group of composers who believed in the modern jazz idiom as an expression of American life in music. Whether one shares in this belief or not, one cannot but realize that in his *Rhapsody in Blue*, Gershwin has given a dignity and real beauty to jazz. He has used the form of the Liszt Rhapsodies and although his themes are not strikingly original, they are handled in a most unusual and interesting manner. This work, produced originally by Paul Whiteman, has been dignified through its presentation by several of our great American symphony organizations.

In this composition Gershwin has developed several expressions of modernity—a tabloid concerto, opening in a sardonic vein, with the piano as the solo instrument; and many original and weird uses made of the reed and wind instruments. Extremely novel tonal effects are produced by the insertion of hats, tin pans and other available junk into and over the orifices of the brasses: the wood winds and strings are made to cleverly simulate rural sounds, and the possibilities of the clarinet and saxophone are fully exploited. There is much melodic matter interspersed among the syncopation and dissonance. As the first experiment into the American ultra-modern or jazz style it is both startling and unique, and opens vistas of hitherto untried usage of the instruments which we have believed incapable of serious tonal gymnastics.

- 4317 Ah Dear Heart Gibbons

Orlando Gibbons (1583-1625) was the organist of Westminster Abbey and left many works for the church service which are still in general use. Gibbons also was partial to chamber music and wrote many works for small groups of instruments—yet he was one of the best composers of madrigals of his day and his name will go down in musical literature as a madrigal composer. This work is an excellent example of Gibbons' use of voices in the madrigal form.

- 26782 The Silver Swan Gibbons

Probably no madrigal has attained greater popularity than *The Silver Swan* by Orlando Gibbons, who was the outstanding organist and composer of England during the early 17th century. The same text had been previously used as a madrigal by Jacob Arcadelt.

6707 Andrea Chénier—Un di all'azzurro spazio (O'er the Azure Fields) *Giordano*

Umberto Giordano (1867) is a follower of Mascagni, Leoncavallo, and Puccini. The plot of *Andrea Chénier* is set in Paris during the French Revolution. The young poet, Andrea Chénier, who has spent his early years in Constantinople, comes to Paris to pursue his education. He becomes imbued with the spirit of freedom and decides to cast his lot with the revolutionists. He is accused of treason and sentenced to the guillotine.

The first act takes place in the Castle of Coigny, where a grand ball is in progress. Among the guests is Andrea Chénier. When asked to speak he replies in this aria with a criticism of the aristocracy, the pride of the rich, and its influence on the poor. The guests are displeased and Chénier leaves them to join the mob outside.

7153 Andrea Chénier—Nemico della patrie? (Enemy of His Country?) *Giordano*

This aria for baritone occurs in the third act of *Andrea Chénier*. Gerard seizes the opportunity to sign the warrant of Chénier's arrest, that he may put away his rival forever. Yet can he truly say that Chénier is an enemy of his country?

This aria represents a struggle between honor and desire, but Gerard finally signs the warrant.

6707 Andrea Chénier—Come un bel di di Maggio (As Some Soft Day in May)

Giordano

This air is sung by Andrea in the last act of the opera *Andrea Chénier*. The scene is St. Lazare prison and Chénier has just finished writing his last verses, *As Some Soft Day in May*. In these lines he once again expresses his belief in the ultimate triumph of the beautiful. As he sings, Madeleine and Gerard enter.

1735 Fedora—Amor ti vieta (My Love Compels Thy Love)

Giordano

Two years after the success of *Andrea Chénier*, Giordano produced *Fedora* which is based on an adaptation of Sardou's drama in which Sarah Bernhardt achieved her great triumph. The second act takes place in Paris where Fedora has followed Boris, whom she is now convinced is the murderer of her betrothed. By her charms she attempts to lure Boris, but instead of hatred there rises in her heart a love for the murderer. In this exquisite aria, Boris confesses his love for Fedora not knowing who she really is, and the beautiful Princess tells him his love is returned.

M-218 Concerto in A Minor for Violin, Op. 82

Glazounov

This concerto for violin was written in 1904 and was first heard at a concert in Queens Hall, London, October 17, 1905, with Mischa Elman playing the solo part. The work is dedicated to Leopold Auer who was to have been the soloist for the production. Glazounov, visiting Auer, heard the boy Elman taking his lesson and was so impressed with his genius that he asked Auer to let the youthful virtuoso play the work in London on this occasion. When the concerto was presented in Russia, Auer was the soloist. We quote the following analyses from Philip Hale:

"The concerto is practically in three movements without interruption. *Moderato*, A minor, 4-4 time. The principal theme is of an expressive nature, and is announced at once by the solo violin with a light accompaniment, chiefly for clarinets and bassoons. This theme occurs frequently in the course of the concerto. The second subject, a flowing one, is also given out by the solo violin, *Andante*, D flat. 3-4 time. This section in aria form is followed by an agitated section, and there is a return to the first movement. An elaborate cadenza leads to the finale, *Allegro*, A major, 6-8 time. The chief theme is dialogued at first by trumpets and violins. It is afterward given out in an orchestral *fortissimo*. Other thematic material is of a joyous nature."

1335 Danse Orientale

Glazounov

Alexander Glazounov (1865-1936) is one of the most distinguished of the modern Russian composers. He came from a wealthy family and had every opportunity

for travel and study. He has been considered an outstanding authority on Russian folk music and has incorporated in his works many Oriental themes. Glazounov has shown a distinct partiality to dance rhythms. This *Danse Orientale* is an excellent example of his work in this style.

20914 Scène de Ballet—Marionettes, Op. 52, No. 2

Glazounov

This is the second of a suite of short orchestral pieces which Glazounov designated as *Scenes de Ballet*. The suite, which consists of eight movements, was written in 1894 and published the following year by the Orchestra of the Russian Opera of Petrograd, to whom it was dedicated.

Marionettes opens with a short introduction, after which the gay little theme is heard, the piccolo and glockenspiel taking an important part in the presentation. The trio has a lovely theme for violins, part of which is played by a solo violin, and here the use of the harmonics should be especially noted. The first theme is now repeated in a modified form. The only brass instruments used in the score are two French horns.

6826 Valse de Concert, Op. 47

Glazounov

The waltz has always held a definite fascination for Russian composers, and Glazounov has been one of the Russians who has introduced waltzes into many of his ballets and other works. He wrote two works which he called *Valse de Concert*. Opus 47 is the first of these. It follows the regulation waltz form with trio, and is brilliantly scored for full orchestra.

1675 The Red Poppy—Yablocko (Russian Sailor's Dance)

Glière

Reinhold Glière (1875), although of Belgian origin, was born in Kiev, Russia, where his musical education and career has been carried on. Just before the Russian Revolution Glière became Director of the Imperial Musical Institute of Kiev. He is now Director of the Moscow Conservatory.

The *Red Poppy*, a ballet in three acts, was published in 1930 and has been exceedingly popular in Soviet Russia.

The *Sailor's Dance* is scored for a very large orchestra. It is a gay and striking piece of modern composition.

M-841 Symphony No. 3, in B Minor, Op. 42 (Ilia Mourometz)

Glière

This symphony, telling the story in tone of the famous Bogatyr, Ilia Mourometz, is dedicated to Alexander Glazounov, who was the teacher of Reinhold Glière. It was produced in Moscow in 1912.

The story is taken from the Bilini, the most ancient folk lore of Russia, dating from the time of Vladimir, Prince of Kiev, in whose rule Christianity was introduced into Russia. Glière employs, as his musical background, old Bogatur melodies and scales which he has used with a huge modern orchestra in a most remarkable manner.

The four movements bear the following titles: "Wandering Pilgrims, Ilia Mourometz and Sviatogor," "Solovoi, the Brigand," "At the Palace of Prince Vladimir," and "The Feats of Valor and the Petrification of Ilia Mourometz."

The score gives the following program.

I

"In olden times, in the days of the gracious Prince Vladimir, lived Ilia Mourometz (Ilia of Mourom), a peasant's son. For thirty long years he had remained seated and motionless.

"One day two wandering pilgrims appeared (gods of old were they), and cried to him, 'Arise! Go forth! Thou shalt a puissant bogatyr [hero] become.'

"And Ilia Mourometz arose and went forth into the limpid land. Procuring a bogatyr's steed, he set out to find the noble bogatyr Sviatogor.

"The humid earth could scarcely bear the weight of Sviatogor. He was not

allowed to go to Holy Russia; but he was permitted to roam over the lofty summits of the Sviaty Gory (Holy Mountains).

"Ilia approached him, saluting him with respect. They leaped astride two fleet steeds, and rode a long, long time over the Holy Mountains, diverting themselves with heroic games. They discovered an immense coffin, into which Sviatogor laid himself, and from whose profound depths he could not be raised. Before he died he gave much sage counsel to Ilia. Then his body became covered with rivulets of sweat, and he expired.

"The heroic force was transmitted to Ilia, who traveled the straight road to the superb capital Kiev. His courser galloped as the falcon flies, bestrode lakes and streams, while his tail swept away cities.

II

"In a dense forest seven oaks sheltered Solovéi the Brigand, The right road is slippery, the right road is barred. Whistling like a nightingale, sending forth ferocious cries, Solovéi the Brigand bows to earth thick forests, and all the men, if any there be in the forests, lie dead.

"Cherished by Solovéi the Brigand, three maidens live in the forest. They own piles of gold, heaps of silver and of beautifully rounded pearls. With precious gifts they entice the passers-by.

Solovéi the Brigand hears the powerful gait of the bogatyr. He whistles, this brigand, like a nightingale, he sends forth ferocious cries. Ilia bends his giant bow and shoots an arrow of glowing iron. The arrow pierces the right eye of Solovéi the Brigand; it stretches him out on the humid earth. Ilia ties the brigand to his damasked stirrup and drags him toward the palace of Vladimir, the Great Sun.

III

"Vladimir is holding a noble feast, to which have gathered in numbers the princes, the boyars and the bogatyrs of invincible strength. Arriving at the principal gate of the palace, Ilia commands the brigand to send forth his nightingale call and his ferocious cries. Then trembles the roof of the palace, then fall all the great bogatyrs, the princes so proud, the famous boyars. All fall. Prince Vladimir alone, though enfeebled, stands.

"Ilia slices off the head of the turbulent Solovéi. Vladimir, in recompense, gives Ilia the place of honor at his table, and all the puissant bogatyrs acknowledge him their distinguished brother.

IV

"Batygha the Wicked in his pagan army arose in Orda, the land of gold. The smoky breath of their horses obscured the gleam of the sun, and from them arose the Tatar odor that suffocated every Christian.

"Ilia Mourometz advanced at the head of his twelve bogatyrs. For twelve days they battled, defying the entire army of miscreants.

"Those are not two mountains that meet. They are, in the limpid land, two bogatyrs who draw near, Ilia and Oudalaya Polyenitsa (giant warrior). At the first shock they exchange blows, but neither is wounded. Each seizes by the mane the mount of the other, but without advantage. They dismount and grip each other vigorously. They struggle and strain until evening, and from evening until midnight, and from midnight until dawn. Ilia falls on the humid earth, and by this contact his strength is doubled. He strikes the white breast of the warrior with a blow so formidable that it sends him above the great trees of the forest. Soon he puts out the shining eyes, detaches the rebel head from its shoulders, fixes it on a Tatar lance, and carries it back in acclamation to the camp of his heroic friends.

"Seven bogatyrs advance with Ilia Mourometz in the limpid land. 'Where is the heavenly army that we, the bogatyrs, have annihilated?' They had scarcely pronounced the mad words when there sprang out two warriors, who shouted, 'Come then, bogatyrs, measure your strength with ours.' One bogatyr stood forth

Suddenly the two warriors became four. Iliia sabered them—and they were eight, unhurt. All the bogatyrs threw themselves upon the heavenly host, charging and sabering; but they multiplied again and again, and charged upon the bogatyrs. The bogatyrs fled to the rocky mountains, toward the somber caverns. One flees—he is changed into stone. Another, and he, too, is petrified. Iliia Mourometz runs toward the mountains, and he, even he, is suddenly changed into stone.

"And since that day have the bogatyrs disappeared from Holy Russia."

4427 Russlan and Ludmilla—Overture

Glinka

The opera *Russlan and Ludmilla*, produced in 1842, is based on the poem by Pushkin. The story laid in pagan Russia tells of Ludmilla the beautiful daughter of Prince Svietozar of Kiev. Three knights, Russlan, Farlaf and Prince Ratmir are in love with her, but the magician Chernomor by means of his secret arts spirits her away. Ludmilla's father thereupon pledges her hand to that one of the three suitors who finds her and returns her to his castle. Russlan, aided by the wizard Fuin and a magic sword, rescues the princess. On their way home Farlaf casts them both into a magic slumber and carries Ludmilla back to her father demanding her hand as his reward. But Russlan is awakened from the magic spell and arrives at the Palace in time to denounce the treachery of Farlaf and is thereupon united to Ludmilla.

The overture is constructed from themes heard in the opera. The principal theme, that of the wedding music in the last act, is presented by the full orchestra; the second theme, based on the air of Russia, is given out by the violas and 'cellos. The development and recapitulation of themes follow. The coda ending is of more than usual interest on account of the use here of a descending whole tone scale which in the opera is used to depict the magic of the evil Chernomor.

12041 Alceste—Overture

Gluck

Gluck's opera, *Alceste*, was first produced in Vienna on December 26, 1767 but was not given in Paris until 1776. At this time Gluck made some alterations in the score and this is the version which is now generally given. The opera is based on the story of Euripides which has inspired many great musicians. It was with *Alceste* that Gluck came forward as a reformer, stating his principles in a prelude to the work. See page 314.

5646 Alceste—Caprice on Airs de Ballet

Gluck—Saint-Saëns

This lovely piano arrangement of one of Gluck's beautiful melodies, *Air* from the opera *Alceste*, is by Saint-Saëns. Although he calls his composition a caprice, it is in reality a brilliant set of variations on the Gluck theme.

18218 { Alceste—Ah, Malgré Moi (Ah! Against My Will)

Gluck

{ Alceste—Non, ce n'est point un sacrifice (No, it is Not a Sacrifice)

Gluck

Gluck's opera *Alceste* is based on the Greek tragedy of Euripides which tells of the beautiful queen Alceste, who is willing to sacrifice her own life if that of her husband, King Admetus, may be spared. These two arias sung by Alceste prove the great dramatic intensity of Gluck's music.

20563 Armide—Musette

Gluck

Gluck's opera of *Armide* was produced in 1777, and was based upon the same libretto adapted from Tasso's *Jerusalem Delivered* as that previously used by Lully nearly a hundred years before. There are over fifty operas upon this same subject.

The story is much fuller of romanticism than the classical subjects which had previously inspired Gluck. The scene takes place in Damascus during the first Crusade. The *Musette* is from the ballet in the opera. An old pastoral dance, which became popular during the court days of Marie Antoinette, the musette takes its name from the old French bagpipe which was used for its musical accompaniment.

7321, 7322 Iphigenie en Aulide—Airs de Ballet

Gluck

Gluck's great opera, *Iphigenie en Aulide*, was written in 1772 in Vienna, shortly before the composer went to France. It was the first work of the famous composer to be heard in Paris where it was presented April 19, 1774. The ballet master was insistent that Gluck should introduce some of the popular court dances of the day, but this the composer refused to do, as he insisted the Greeks did not dance in that manner. "Well," answered the ballet master, "then so much the worse for the Greeks."

This ballet music was a compromise and was danced with as nearly a classic posture as it was possible for the French dancers of Gluck's day to assume.

The plot follows the story of the Greek drama by Euripides. Iphigenia, the daughter of Agamemnon and Clytemnestra, is doomed to be offered as a sacrifice by her father, because of the offense he has done to Artemis. Agamemnon is heart-broken but is obliged to carry out the sacred order. As Iphigenia ascends the sacrificial altar, darkness covers the earth and Artemis descends in a cloud and carries the maiden away to become a priestess in her temple.

In the present arrangement by Mr. Damrosch, we hear: 1. Air. 2. Slaves' Dance. 3. Tambourine. 4. Gavotte (this is taken from Gluck's opera *Armide*.) 5. Chaconne.

6834 Orfeo ed Euridice—Dance of the Happy Spirits (Ballet Music)

Gluck

This classic composition is taken from Gluck's opera of *Orpheus*. To the valley of the blest comes Orpheus, in search of his beloved Euridice. He sees her dancing among the happy spirits, and his beautiful song is answered by the shades who bring to him his lost loved one. This lovely melody for the flute is one of the best uses of that instrument in musical literature.

14229 Orfeo ed Euridice—Che farò senza Euridice (I Have Lost My Euridice)

Gluck

This ever-popular aria occurs in the last act of *Orfeo*. Orpheus, after journeying to the underworld and obtaining his bride, leads her out to the open day. Euridice begs him to look upon her, and forgetful of his vow, Orpheus does so, and Euridice sinks back lifeless in his arms. He pours forth his woe and desolation in this famous aria.

8421 Jocelyn—Berceuse

Godard

Benjamin Godard's (1849-1895) opera, *Jocelyn*, was produced in Brussels, Belgium, in 1888, and would now be quite forgotten, were it not for the cradle song, so long a favorite as an instrumental number. It is here played by a trio consisting of violin, cello and harp.

7474 Queen of Sheba—Ballet Music

Goldmark

The *Queen of Sheba* was Karl Goldmark's first opera, and was produced in 1875. It shows how great an influence Wagner had over the Hungarian composer. Goldmark always excels in Oriental music and he has here managed the local color with rare skill. The orchestration is novel and brilliant. The ballet takes place in the third act in the palace of King Solomon.

M-103 Rustic Wedding Symphony

Goldmark

The Rustic Wedding by Karl Goldmark (1830-1915) is usually termed a symphony, but it is more nearly in the form of the modern suite. It consists of five movements, none being in the form of the regulation sonata, which is always employed as the model for the first movements of symphonic works.

The opening movement is a wedding march with variations. The quaint music theme is first stated by the 'cellos and basses in octaves. One recognizes a certain folk quality in the theme. The first variation is played by the French horns, which are later joined by the clarinets and flutes. The violins make their first appearance in the second variation, *Poco animato*. The third variation is for full

orchestra. It is loud and boisterous. The fourth variation *Andante con moto* is in the minor and develops into an expressive theme, which is in direct contrast to the preceding. This is played by the violins. Variation No. 5 is an *Allegretto*, the theme being presented by the basses, the bassoons, and horns. No. 6 is *Allegro vivace* with the theme in the horns and bassoons, while the flutes and violins provide a playful accompaniment. Variation No. 7 is in the minor again, and is a very curious but interesting bit of part writing. In Variation No. 8 *Allegro scherzando*, the first violins are divided and the strings are doubled by the flutes, oboes, and clarinets. Variation No. 9 is in the minor, the theme being given by the basses, while an independent melody is imitated by the violin and flute. Variation No. 10 *Molto vivace* has a brilliant rapid part for the first violins with an accompaniment of the other strings *pizzicato*. Variation No. 11 *Andante con moto* has an independent new melody given first by the violin and oboe, repeated by the clarinet and violin. Variation No. 12, *Moderato*, is a new melody of folk character built from an original theme, given by the oboe accompanied by the bassoon. Note the interesting development of this theme in the viola, accompanied by the two violins. Variation No. 13 is the original theme in the original tempo. It closes the movement.

The second movement is the *Bridal Song* which is supposedly sung by the bridesmaids and well-wishers of the happy couple. The trio has a charming melody for the oboe which has been described thus: "One of the bridesmaids now steps forward to offer her personal congratulation." Note also the melody in the basses accompanying this air, and how cleverly the theme of the march has been woven into this accompaniment.

The third movement, the *Serenade*, opens with a characteristic folk air in two oboes. This is later developed by the strings.

The fourth movement, *In the Garden*, suggests the intimate conversation between the bride and bridegroom. The use of the wood winds here is very lovely as it is contrasted with the strings.

The finale is a *Rustic Dance* of an animated and attractive character. The trio is a return to the melodic episode, *In the Garden*, and makes a pleasing contrast.

M-105 Faust—Complete Opera

Gounod

Faust by Gounod was produced in Paris, 1859. The libretto by Barbier and Carré while based on the Goethe story is chiefly concerned with the episode of Marguerite rather than with the whole story of Faust.

The best music Gounod ever wrote was his setting of *Faust* which still remains one of the most popular works in the great opera houses of the world. The production of *Faust* not only marks the zenith of Gounod's career but it also was the dawning of a new operatic development in France.

9646-9647 Faust—Ballet Music

Gounod

The ballet music for *Faust* was written for a performance at the Paris Opera and is rarely given in its entirety elsewhere. It occurs at the opening of the last act, before the prison scene, and supposedly portrays the revels on the Brocken in the Hartz Mountains on Walpurgis Night. In Goethe's *Faust*, Mephistopheles in this scene brings forward all the famous courtesans of the past. In the midst of the revelry, Faust sees a vision of Marguerite and demands that he be brought to her immediately.

9697 Faust—Kermesse (The Fair)

Gounod

The second act of *Faust* is the famous Kermesse scene, where Mephistopheles shows Faust the beautiful Marguerite. The young people are dancing and happy, and the contrasting choruses of soldiers, students, and old men, with the girls and matrons is excellently handled from a theatrical point of view.

8452 Faust—Dio possente (Even Bravest Heart)

Gounod

This is the greatest aria for baritone in Gounod's *Faust*. It is sung by Marguerite's brother, Valentine, in the second act of the opera.

1753 Faust—Le veau d'or (Calf of Gold)

Gounod

This stirring air is sung by Mephistopheles during the Kermesse scene in the second act of Gounod's opera *Faust*. It is one of the most outstanding examples of insolent *diablerie* to be found in opera literature. And probably nothing was ever written which shows to better advantage the basso voice.

15542 Faust—Salut, demeure (All Hail, Thou Dwelling Lowly)

Gounod

This expressive lyric air for tenor is sung by Faust in the third act or *Garden Scene*. Led by Mephistopheles to the home of his beloved Marguerite, Faust is overcome by a feeling that he stands in the presence of something holy and sacred. The violin obbligato is an exquisite part of this aria.

14725 Faust—Jewel Song

Gounod

The most famous aria for soprano in *Faust* is the *Jewel Song* which is sung by Marguerite in the third act. The scene takes place in the garden of Marguerite's home. She is spinning, and as she works sings the plaintive air, *The King of Thule*. She then finds the casket filled with jewels, which Faust and Mephistopheles have left. She opens it with joy and voices her happiness and delight at the beautiful gems.

19783 Faust—Soldiers' Chorus

Gounod

This spirited chorus is sung by the returning soldiers of Valentine's victorious regiment who are accompanied by their welcoming wives and sweethearts. The scene is the great square facing the cathedral and Marguerite's house. Gounod transplanted this march from an earlier opera, and so added to the success of *Faust*.

7600 Faust—Sérénade Mephistopheles (While You Play at Sleeping)

Gounod

Mephistopheles' Serenade occurs in the fourth act before the house of Marguerite. Faust and Mephistopheles hide in the shadows. The soldiers appear and are greeted by their friends. Valentine goes into his sister's home. Mephistopheles stations himself beneath the window and begins this taunting and insulting song, which is of a sinister, sardonic type, ending in a mocking, infernal laugh.

35763 Queen of Sheba—Cortège

Gounod

This *Cortège* occurs in the fourth act of Gounod's opera, *Queen of Sheba*. It is a dignified and majestic work, calling for full mastery of the brass instruments which predominate throughout. A trumpet call, followed by striking unison passages, serves as an introduction. Then comes the stately march theme, announced by rich harmonies in the brass, with lighter melody parts played by the violins against a heavy, accented bass by trombones and tubas. A quieter theme now follows in the wood winds, which leads into the trio, a fine swinging melody taken up by wood winds and then strings, with tinkling triangle and a ponderous background of brass. The first theme of the march is repeated, and a grandiose coda, again marked by heavy tuba passages, closes the selection.

14742 Romeo and Juliet—Juliet's Waltz Song

Gounod

Juliet sings this waltz in the first act of Gounod's opera, *Romeo and Juliet*. The scene shows a ballroom in the Capulet palace in Verona. A masked ball is in progress, in honor of the debutante daughter, Juliet. When she appears, the guests hail her with delight, then all pass on to the banquet hall. Romeo and Mercutio and their friends enter, but hide when they see Juliet returning. Juliet thinking she is alone, expresses her joy and naïve delight in this song, which gives the coloratura soprano a rare opportunity to disclose her talents.

20802 Country Gardens

Grainger

Country Gardens is an old English Morris Dance tune still used by Morris Dancers. It appears in Playford's "Dancing Master" (1651). Percy Grainger has made an admirable orchestration of this melody in the form of an air with variations, in which the violin leads with the melody, which is taken up in new and interesting forms by the orchestral choirs.

20802 Shepherd's Hey

Grainger

This clever arrangement of old English Morris tunes was made by Percy Grainger (1882-), the Australian composer. Mr. Grainger has devoted much attention to folk music and his settings of old dance tunes are of great value and interest. *Shepherd's Hey*, while not intended to be used as a regular Morris Dance, is a combination of old airs, which Mr. Grainger obtained from Cecil J. Sharp, the famous authority on old English country dances, who collected them from old fiddlers in different parts of England.

This number is an excellent example of simple orchestration. In studying the instruments of the orchestra the students should listen for the order of entrance of the following instruments: first and second violins and violas, 'cello, double bass, clarinet (solo), flute, oboe, bassoon, harp, horns, trumpets (solo), trombone, tuba, hammer-woods, triangle and kettledrums.

12429 Goyescas—Intermezzo

Granados

Enrique Granados (1867-1916) was a modern Spanish composer who was greatly influenced by the French School of impressionism. His opera *Goyescas*, produced for the first time by the Metropolitan Opera Company in New York in 1916, is a brilliant example of Granados' genius. It was on his return from the successful production of this work that Granados lost his life, when the ill-fated steamer *Sussex* was torpedoed in the English Channel by the Germans. His death robbed the world of one of the most remarkable musical geniuses of the day. The opera *Goyescas* is full of rhythmic vitality and spontaneous melody. Its orchestration is brilliant and striking and the employment of the Spanish dances with the chorus singing the accompaniment is unique and most attractive.

Goyescas introduced to the world the modern Spanish school of opera which is almost unknown outside of Spain. This beautiful dance belongs to Andalusia, whence comes the best of the Spanish folk music. In the folk music from this province the influence of the Orient is always noticeable. Carl Engel says these Oriental traits in Spanish music are: "First, a profusion of ornaments around the central melody; secondly, a polyrhythmic cast of music—the simultaneous existence of different rhythms in different parts; and, thirdly, the peculiarity of the melodies being based on a curious scale, founded apparently on the Phrygian and Mixolydian modes."

20896 Hymn to Apollo

Greek

This *Hymn to Apollo** is considered the most authentic music of ancient Greece. The two tablets of marble on which this hymn was inscribed have the neume notation of the third century B. C., and as there is the record of such a song, sung in praise of the Delphic Apollo, the date has been determined as 278 B. C. The two tablets were discovered in Delphi, May, 1893, by the French Archeological School of Athens. Reinach thinks the measure is the famous 5-4 which came into Russian folk music through the influence of the Greek Church.

This fragment has been preserved on two large plates of marble, engraved with twenty-three lines of text and almost eighty bars of music. The text and bars prove that there must have been a third plate which has never been unearthed. On March 26, 1894, the composition was performed at Athens in the presence of the King of Greece and later it was performed during that same year in Paris for musicians and scholars.

This work is one of the first recorded prize compositions. Prizes had been offered for the best hymn in honor of Apollo and apparently this hymn was awarded first prize, otherwise it is safe to presume, it would not have been recorded on marble. It is quite logical to presume that the free rhythm of the Gregorian Chant is the closest approach that can be made to the rhythmic system of ancient Greek

* Transcribed by Théodore Reinach. Accompaniment (*ad lib.*) by Gabriel Faure. Greek text restored by Henry Weil. English translation by C. F. Abdy Williams.

melodies. Flute accompaniment representing the ancient Greek *aulos* is here used by the Palestrina choir under Nichola A. Montani.

I will sing in praise of thee, glorious son of Zeus!
Who dwellest on the snowy peak of the hill, where in sacred oracles to mortal men
Thou dost proclaim tidings prophetic, from the divine tripod seat.
Thou hast driven forth from his place the dragon who watched over the shrine,
And, with thy darts, hast forced him to hide far in the dark underwood.

"Muses come from deeply wooded Helicon,
Beautiful fair-armed daughters of the loud-singing god, dwelling there;
Praising their noble kinsman, even Phœbus, with golden hair,
To the lyre sing they their songs.
He hovers o'er the twin-headed peak of Parnasse, and he haunts the rocky places,
Round about famous Delphi and Castalia's plentiful springs, full of waters deep and clear,
And presides o'er Delphi with its oracle true in prophecy."

—From the Novello Edition.

24783 Kalamatianos (Dance From Kalamata)—Pipe with Trio Greek

S787 { Hora Hasapiko } Greek
{ Barbounaki-Sirtos }

In general the dances now popular in Greece are of two classes, the circle dances, so common throughout the Balkan states, and the individual dances for one or two people, following the Turkish style. The best-known circle dances include the *sirtos*, in 2-4 measure; the *kalamatianos*, in 7-8 measure, and named for the Greek town of Kalamata; the *tsamikos*, in 3-8, descended from Kleftis period of early struggles against the Turk, and the *trata*, danced in Eleusis and Megara, with crossed hands. The *hasapiko* is a circle dance, and is in 2-4 measure. The *zebkiko* for two persons is in 6-8 changing to 3-8; the *karsilhama* resembles a Spanish dance; the *sousta*, in 2-4 measure, is of Cretan origin, and is danced by two. These dances are seen in rural communities throughout Greece, particularly in carnival season preceding Lent, when the brilliant costumes of the men and girls present a vivid appearance. It will be noticed in the above examples that the dances and songs are interspersed. The musical accompaniment varies in different sections. Up in the mountains these dances are still accompanied, as they have been for centuries, by the flute or shepherd's pipe, an instrument more like the modern oboe or clarinet. It is blown into at the end and the tone is similar to the double reed instruments.

V-126 Gloria Patri Grechaninov

The *Gloria Patri* is a setting by Grechaninov, of the beginning of the liturgical service in the Greek Orthodox Church. It celebrates the glory of the Father, Son and Holy Ghost.

4414 Over the Steppe, Op. 5, No. 1 Grechaninov

Alexander Grechaninov (1864) is best known as a Russian composer of church music, but many of his songs have won universal popularity. *Over the Steppe* is one which is a favorite with singers and their audiences. The songs of the desert or flat country are always of a restricted tonality, and the songs of the steppes of Siberia and Russia are outstanding examples of this. Grechaninov has rightly accented this peculiarity in this remarkable song.

20440 Gavotte Grétry

Acknowledged by all critics to be weak in harmony, and although a poor master of the use of instruments, Andre Grétry (1741-1813) was remarkable for his cleverness in characterization. He left many instrumental works, including six symphonies, in the style of his contemporary, Haydn. The minuet was the favorite Court dance of this period, but the gavotte (so named from the region whence it originated, a province in France) was also exceedingly popular. This charming example of the gavotte follows the regulation form of dance, trio, dance.

DM-900 Concerto in A Minor, Op. 16

Grieg

The *Concerto for Piano and Orchestra* is considered Grieg's greatest piano work. Its popularity has continued undiminished since Grieg himself presented it to the music world in 1879.

This work follows the regulation concerto pattern. The first movement is in the sonata form and is brilliant and forceful. The second movement, *Adagio*, follows the song form; it leads without pause into the gay and brilliant finale which is in the form of a rondo.

M-714 Haugtussa—Song Cycle, Op. 67

Grieg

The songs of Edvard Grieg (1843-1907) are very beautiful although few are generally known. The Haugtussa cycle of tone poems, written in 1895 was not published until 1898. Grieg was inspired by "Haugtussa," (Folk poems) by Arne Garborg, a work which he considered a masterpiece, full of simplicity and depth and indescribably beautiful in color. Haugtussa is a type of Norwegian peasant girl, imaginative sensitive, "and keenly attuned to the enchantment of her Norwegian mountains, streams and forests." She likes to be alone with her dreams; the peasants say she is bewitched. The composer's first intention was to make *Haugtussa* a large musical work, but he finally decided to publish only the 8 songs of this cycle.

1. *Det syng (It Sings)* Haugtussa is dreaming.
2. *Veslemoy (Young Maiden)* A description of the frail, slender Haugtussa herself.
3. *Blaabaerli (Blueberry Field)* Haugtussa is watching her flock on the hills and gazes at a big field of blueberries. What fun it would be if a bear would come and feast there! But she would not allow a fox to come, because a fox once attacked her lambs.
4. *Mote (Tryst)* In the Sunday quiet, Haugtussa looks out upon the hills. With a luminous light about him, she sees the fair boy of her dreams. He comes toward her and they clasp hands.
5. *Elsk (Ecstasy)* Haugtussa declares her love. The sun shines on her lover by day, and at night he dreams of her.
6. *Killingdans (Dance of the Goatlings)* Haugtussa plays with her flock.
7. *Vond dag (Day of Sorrow)* The rain falls all day Sunday. Yet he promised to come. But she sat there alone, a wounded young bird. For he never came.
8. *Ved Gjaetlebekken (The Brook)* Haugtussa confides her loneliness and sorrow to the brook. By the brookside she will rest and dream.

20805 Norwegian Bridal Procession

Grieg

This bit of Norwegian tone painting is No. 2 in a group of piano pieces called *Pictures from Folk Life*, which is Opus 19 in Grieg's list of compositions. The music describes a peasant wedding in Norway. The village band, strutting proudly ahead, is heard faintly in the distance and gradually draws nearer as the procession comes into view. A charming rustic air typical of Norway is used as the main theme of the march. The procession passes and recedes into the distance, the music becoming fainter and fainter, and gradually dying away.

M-404 Peer Gynt, Suite No. I, Opus 46

Grieg

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|-------|---|----------------------------------|
| 12163 | { | Morning Mood |
| | | The Death of Ase |
| 12164 | { | Anitra's Dance |
| | | In the Hall of the Mountain King |

The most popular composition of the greatest Norwegian composer, Grieg, is the incidental music which he wrote for Henrik Ibsen's fantastic drama, *Peer Gynt*.

This peculiar and interesting character of the Norwegian ne'er-do-well, which both Ibsen and Grieg have immortalized, is taken from a folk tale, and is a phase of the Faust legend. Peer Gynt's redemption can only come to him through the love of a pure, self-sacrificing woman. The story, briefly sketched, tells of Peer Gynt, the son of a poor widow, Ase, who is filled with wild and fantastic dreams of his own future glory. His mother, although she fears his wild ways almost as much as do the neighbors, is the only person in the world who believes in him. He goes uninvited to a wedding and carries off the bride to the mountain heights, where he tells her her hair is not so gold as that of the little peasant girl, Solvejg, with whom he had danced at the wedding. Deserting the bride the next morning, he wanders about over the mountain side and finds himself at night in the hall of the King of the Dovre Mountains. Here, surrounded by imps and elves, he woos the king's daughter, but upon their love being discovered he is tortured by the imps and devils and left to die on the side of the mountain. Here he is found by Solvejg, who has left her family to follow after Peer and share his lot. Together they build a tiny hut and live in happiness until once more the imps and elves appear to torture Peer Gynt. He deserts Solvejg and returns to his mother, whom he finds upon her death-bed. After many adventures in foreign lands, Peer Gynt achieves great riches, and lands in Morocco a wealthy man. Here his wealth is suddenly taken from him. He steals a horse and the garments of a prophet and travels through the desert, where he meets a beautiful maiden, Anitra, who so charms him with her dancing that he gives her all his gold and jewels. His thoughts go back to Solvejg and he decides to return to his native land. After many years of adventure, of shipwreck and hardship, he at last reaches Norway, and finds the hut on the mountain side and the patient Solvejg waiting for him. He sinks down exhausted but in peace, and dies in her loving arms.

The incidental music, which was originally written for the performance of Ibsen's play, was afterwards arranged by Grieg in two concert suites, these selections being from the first suite. The opening number, *Morning Mood*, gives a tone picture of the first timid rays of the dawn up to the bursting into full view of the glorious golden sun. The second number, *Ase's Death*, is a brief, sombre dirge, well depicting the lonely and forlorn old mother, deserted by a harumscarum son. In the third movement, *Anitra's Dance*, one seems to see the fascinating sprite of the desert as she charms Peer Gynt with her graceful and sinuous dance. The last movement, *In the Hall of the Mountain King*, shows the imps and sprites in full cry after Peer. This selection is typically Norwegian in its character, with the constant repetition of the theme, which, as one writer expresses it, is "a veritable musical hornet's nest." The grotesque and whimsical nature of this movement is thoroughly in keeping with the mad scene enacted in the Hall of the Mountain King—whither Peer Gynt has strayed. The theme—enunciated by bassoons—is weirdly descriptive of the uncouth antics of the mountain gnomes, as they commence to circle, jeering and mocking, around Peer Gynt. As the dance proceeds so the excitement increases—and, drunk with hatred and malice, the gnomes whirl in a frenzied orgy around their terrified victim. The dénouement occurs at the final crash, which represents the destruction of the Hall at the magic sound of the bells of a distant church.

M-902 Peer Gynt Suite, No. 2, Op. 55

Grieg

Many critics feel that the second *Peer Gynt Suite* is even more dramatic program music than is the first suite, although the latter is much better known.

The first movement, entitled *Ingrid's Lament*, tells the story of Peer Gynt's abduction of Ingrid on her wedding night and of his desertion of her the next day.

The second movement is another *Arabian Dance*; this time the dance is presented by a group of Arabian maidens, who try to charm Peer Gynt.

The third movement is called *The Return of Peer Gynt*. It describes the storm at sea, the shipwreck and Peer Gynt's reception by his angry townsmen.

The last movement, *Solvejg's Song* is an orchestral arrangement of the song that haunted Peer Gynt through all his wanderings and has led him home to Solvejg's arms to die.

1814 Ein Schwan (The Swan)

Grieg

This song, one of the loveliest by Edvard Grieg, is No. 2 of Opus 25. It is a setting of the poem by Henrik Ibsen. Because of its simplicity and the novel manner in which the chord harmony is treated, it ranks as one of the great songs of the world.

M-45 Sonata in C Minor for Piano and Violin

Grieg

This is the last of three sonatas for violin and piano written by Grieg. It is considered one of the most fiery and temperamental works of the Norwegian composer and one of the best sonatas ever written for violin and piano.

7957 Pleasure Dome of Kubla Khan

Griffes

Charles T. Griffes (1884-1920) was a young American who showed such originality as a composer that his sudden death in 1920 was regarded as a tragic loss to the modern American School.

In spite of his short life and the few orchestral works he left the world, Griffes showed in all his compositions such a distinct individuality that he holds a very high place in modern music.

This symphonic poem was written in 1916 and was inspired by the poem of Samuel Coleridge. Kubla Khan (1216-1294), the great Mongolian potentate whose magnificent court and palaces were first described by Marco Polo, has been the inspiration of many artists and writers. It is said that Samuel Coleridge after reading a description of Kubla Khan's palace in Purchas's "Pilgrimage" fell asleep and dreamed he had actually been a visitor there. When he awoke he wrote this poem. The lines which Griffes describes in his music are:

In Xanadu did Kubla Khan
A stately pleasure dome decree
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground,
With walls and towers were girded round,
And there were gardens, bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Infolding sunny spots of greenery.

The shadow of that dome of pleasure
Floated midway on the waves.
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device—
A sunny pleasure dome with caves of ice.

Griffes said of his musical work: "I have given my imagination free rein in the description of this strange palace." The beginning suggests the sacred river flowing on; then we seem to see the palace, the gardens, and hear the sounds of dancing and of revelry, the movement closing with the original theme of the river now in a brilliant orchestral development suggesting "the caves of ice."

15659 Roman Sketches—The White Peacock, Op. 7, No. 1

Griffes

The Opus 7 by Griffes is his best known work. It is a series of tone pictures for piano entitled *Roman Sketches*. They were inspired by the poems of William Sharp. *The White Peacock* which is filled with new harmonies, odd progressions and sub-

dued tonal tints, conveys with its dainty shimmering music, the mood of this poem by Sharp which is printed on its score:

"Here where the sunlight
Floodeth the garden
Where the pomegranate
Reareth its glory
Of gorgeous blossom,
Where the oleanders
Dream through the noon-tides;
Here as the breath, as the soul of this beauty,
Moveth in silence, and dreamlike and slowly,
White as a snow-drift in mountain valleys,
When softly upon it the gold light lingers
Moves the White Peacock, as tho' the noontide
A dream of the moonlight, were real for a moment."

7959 Emperor Jones—Standin' in de Need of Prayer

Grünberg

Although he was born in Russia, Louis Grünberg (1884) has lived in America all his life, save for his student years which were spent under Busoni in Berlin and Vienna. Grünberg has been greatly influenced in his later compositions by the jazz idiom. His opera, *Emperor Jones*, based on the O'Neill play, was presented by the Metropolitan Opera in 1932. This aria, an arrangement of the old Negro spiritual, *Standin' in de Need of Prayer*, is sung by the dethroned Emperor in the last scene. He has been struggling in the swamp alone trying to find a means of escape, but on every side he hears the rhythmic reiteration of the drums of his enemies. The old spiritual he knew in his boyhood comes back to him just as the natives close in upon him.

M-634 Concertino for Piano and Orchestra, Op. 131

Hadley

Henry Hadley (1871-1937) was a typical American. He was born and educated in New England but his active participation in music took him all over this country as well as Europe.

He wrote in all forms and besides his five symphonies he was a successful opera composer. He left many important choral works as well as orchestral compositions, songs and short works for the piano.

Probably no other American composer ever heard as many of his works produced as did Henry Hadley.

This *Concertino for Piano* was produced in 1936. It is in one movement.

19887 Darling Nellie Gray

Hanby

B. R. Hanby was one of the American composers of minstrel songs who lived during the middle of the 19th century. Hanby is known chiefly by two songs, *Ole Shady*, which was a very popular dialect song in its day, and *Darling Nellie Gray*, which was a song of more sentimental character.

15182 Atalanta—Care Selve (Come, Beloved)

Händel

The opera at the time of Händel was known as *Oratorio Opera* because there was little if any dramatic action, and the choruses and arias were held together by a string of recitatives. Occasionally from these Händel operas comes a solitary air of great beauty that has remained for two hundred years a favorite on the concert stage. Such an air is the *Care Selve* from the opera *Atalanta* which was one of three operas Händel wrote and produced in the year 1736.

15751 Concerto No. 2 in B Flat Major for Organ and Orchestra

Händel

Because of Händel's reputation as a composer of operas and oratorios the world is apt to forget that he was recognized as the most brilliant organist of his time, and that his fame as a composer for organ came before his opera and oratorio days. It was in connection with the composition of his oratorios, to which he dedicated his later life, that Händel's organ concertos were composed. In order to bring larger crowds to hear his oratorios, Händel capitalized on his fame as an

organist, and announced that he would play organ concertos between the acts. Not being always willing to trust to his marvelous gift of extemporization, Händel wrote thirty-three concertos, many with organ. They followed the pattern of the French or Lully overture, consisting of a slow introduction, a rapid fugue, and a slow ending. These works became very popular and are considered among the most important contributions to early organ literature. As they were written for concert, not for church, they are brilliant in character and serve as excellent opportunities for the virtuoso organist.

M-808 Concerti Grossi, Nos. 1 and 5, Op. 6

Händel

Händel wrote his set of 12 *Concertos Grosso*, Op. 6, in a little over three weeks during the fall of 1739 while he was living in England. When one realizes that he was writing many of his greatest oratorios during this period, it seems hard to comprehend that he should have written so many excellent instrumental works during the same period.

The first and fifth of these concerti grossi are to be found in this collection. The works follow the pattern of Corelli. No. 1 is in G Major and has five movements; the first, *Allegro giusto*; the second, *Allegro*; the third, *Adagio*; the fourth and fifth being *Allegro*.

Concerto No. 5 is in D Major and has six movements, the first being *Larghetto*; the second, *Allegro*; the third, *Presto*; the fourth, *Largo*; the fifth, *Allegro*, and the sixth, *Minuet*.

The divisions of the instruments are for strings, the harpsichord being used in a figured bass accompaniment.

1716 Fireworks Music—Suite

Händel

This interesting work was written by Händel in 1749 for a special occasion, yet it has remained for nearly two hundred years as a work of more than passing worth. All London turned out at Green Park on the night of April 27, 1749, to witness the great display of fireworks which the British Government felt might distract the attention of the public from the unfavorable terms of the peace treaty of Aix-la-Chapelle. A huge Doric temple was designed with figures of Peace, Neptune and Mars, while a gigantic statue of King George handing to Britannia the peace of the world, was also featured. Countless multitudes stamped Green Park and roared with joy at the salute of one hundred and one brass cannon which announced the program. Händel's music was to have accompanied the display of rockets, pin wheels and serpents. But the fireworks were a fizzle. An occasional rocket burst over the crowd but there were long periods when all was in complete darkness. An over-zealous torch bearer set fire to the building itself and wild confusion reigned as the allegorical figures tumbled down into the burning pyre.

The music by Händel was, however, a success. The orchestra consisted of forty trumpets, twenty French horns, sixteen oboes, sixteen bassoons, eight pairs of kettledrums, twelve side drums, flutes and fifes. Händel also used a serpent, one of the family of *zinken*, a wooden instrument popular in Europe and introduced into England by George of Hanover.

14305 Floridante—Caro amore (Dear Love)

Händel

One of Händel's *oratorio operas* which has passed into oblivion is *Floridante*, from which this beautiful air for tenor is taken.

20451 Gavotte

Händel

Written in a characteristic classical style, with a tripping, happy melody which changes momentarily into the minor, this dance is a naïve bit of work.

1193—The Harmonious Blacksmith—Air and Variations from Suite V

Händel

This ever popular *Air and Variations* by Händel is one of his best-known short compositions. It was written for the harpsichord and published in 1720 as the last movement of a harpsichord suite in a collection called *Suites de Pieces pour le*

Clavecin. It was then called *Air and Doubles*, which was the old term applied to the Theme and Variation form. But for the past hundred years the descriptive title of *Harmonious Blacksmith* has been given to the composition. There is a fanciful story that Händel was inspired to write this piece while in the blacksmith shop of a small English village where he had sought refuge from a heavy rain storm. This story tells that Händel heard the blacksmith singing, and used his song later in this well-known composition. The French folk song, *Plus ne suis cé qué j'ai été*, attributed to Clement Marot (1495-1545), is exactly the same air. Another story is that the English publisher of many of Händel's compositions, including the harpsichord suite from which this number is taken, was originally a blacksmith named Lintern, who later went into the music business. His friends always referred to him as *The Harmonious Blacksmith*. This composition was his favorite, and he always played it in company. It became very popular, and to meet the public demands Lintern issued it as a separate composition, giving it, as a joke, his own nickname, *The Harmonious Blacksmith*.

11825 The Messiah—And the Glory of the Lord

Händel

The most popular oratorio ever written is Händel's *Messiah*, which has remained in public favor ever since its production on April 12, 1742, in Dublin.

This great chorus is the first choral number. It follows the tenor recitative and aria, *Comfort Ye My People*, and declares the truth of the prophecy of the coming of the Messiah. "And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it."

7316 The Messiah—Pastoral Symphony

Händel

At the time of Händel the term "symphony" designated an instrumental composition which occurred as an *entr'acte* in an opera or an oratorio. This *Pastoral Symphony* from *The Messiah* follows the mighty chorus, *For Unto Us a Child is Born*, and immediately precedes the aria, *For There Were Shepherds*. Naturally, therefore, Händel has written a melody of a pastoral character, and the name *Pastoral Symphony* has been given to this short composition, which is here scored for string orchestra only. Strangely enough, in Bach's *Christmas Oratorio* is found a similar *Pastoral Symphony* also immediately preceding the announcement to the shepherds. Händel here follows the pattern of the *siciliana*, a shepherd dance, and uses for his theme the air of an old Italian Christmas song known as the *Parthenia* carol. This old dance carol became very popular in England, where secular words were written to it. It was well known as a dance song as well as a Christmas carol.

11824 The Messiah—Glory to God

Händel

This short chorus follows the *Pastoral Symphony* and speaks the words of the angel to the shepherds, "Glory to God in the highest, and peace on earth, good-will toward men."

6555 The Messiah—He Shall Feed His Flock

Händel

The beautiful contralto aria, *He Shall Feed His Flock*, occurs at the end of the first part of the work. This was originally written for soprano, but was later re-scored for the deeper, more sympathetic tone quality of the contralto voice. "Then the eyes of the blind shall be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing . . . He shall feed His flock like a shepherd, and He shall gather the lambs with His arm . . . Come unto Him, all ye that labor and are heavy laden, and He will give you rest." The theme of this lovely air was taken by Händel from an old Italian shepherd Christmas carol.

When Händel as a young man first visited Naples, he was much impressed by the Italian *zampogna* (shepherd songs) which he heard during the Christmas season. For the month preceding Christmas, the Italian shepherds, dressed in their long cloaks and picturesque hats, come down to the cities and sing these old shepherd songs on the streets to the accompaniment of their bagpipes. It was

natural that the air of the most famous of these songs, *On That Most Blessed Night*, should have meant the song of the shepherds to Händel. He uses it in this aria as being typical of the shepherd's song.

11824 The Messiah—Behold the Lamb of God Händel

Part II of the oratorio begins with the chorus, "Behold the Lamb of God that taketh away the sin of the world."

9019 { The Messiah—Surely He Hath Borne Our Griefs }
 { The Messiah—All We Like Sheep } Händel

Following the contralto air, *He Was Despised*, the chorus sings, "Surely He hath borne our griefs; and carried our sorrows! He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him. And with His stripes we are healed!" "All we like sheep have gone astray; we have turned, everyone, on his own way. And the Lord hath laid on Him the iniquity of us all."

9104 The Messiah—I Know that My Redeemer Liveth Händel

Part three of *The Messiah* begins with a beautiful air for soprano, "I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep." These lines were chosen as the epitaph on Händel's tomb in Westminster Abbey.

9654 The Messiah—Why Do the Nations Händel

This great bass aria occurs just before the magnificent *Hallelujah Chorus*. It is considered one of the most difficult and most remarkable airs ever written for the bass voice.

11825 }
 35768 } The Messiah—Hallelujah Chorus Händel

The *Hallelujah Chorus* is the triumphal climax of *The Messiah*. It is said that after hearing the work sung for the first time, the composer exclaimed, "I did think I saw God Himself." The mighty force of this wonderful example of contrapuntal chorus writing has never been equalled by any composer of any school. When the oratorio was performed in London, in 1743, King George II rose to his feet to show his respect, and all the audience followed his example. This has become a custom which all audiences have observed during the singing of this chorus.

35829 The Messiah—Worthy is the Lamb Händel

Händel's *Messiah* is brought to a close with the chorus beginning "Worthy is the Lamb that was slain, and hath redeemed us to God by His blood; to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing."

"Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever, Amen." (In modern performances this and the elaborate *Amen Chorus* are frequently omitted.)

9125 The Messiah—Amen Chorus Händel

This *Amen Chorus* is the finale of *The Messiah*. Here the musical material is treated in the most severe contrapuntal style, yet, as the composer was not hampered by words, he gave free rein to his great melodic genius. This is one of the most brilliant choruses in any oratorio.

24793 Rinaldo—Laschia ch'io pianga (My Tears Shall Flow) Händel

It was with the presentation of his opera *Rinaldo* in 1711 that Händel was introduced to the English public. The manager of the Haymarket Theatre hearing that

the great German composer had arrived in England, approached Händel at once and requested an opera. In two weeks Händel had written *Rinaldo*, based on a subject from Tasso. Although Addison in "The Spectator" ridiculed the opera and openly jeered at the English public for listening to a work sung in a foreign tongue, the success of *Rinaldo* and Händel's Italian operas was immediate. The opera was produced with great magnificence, the garden of Armida being filled with living trees and birds. The enthusiasm with which it was received established Händel's reputation. Yet today the aria *Laschia ch'io Pianga* is the only part of the opera frequently heard. This air was originally a sarabande taken from Händel's earlier opera of *Almira*.

1939 Siciliana

Händel

The sciliana was a pastoral dance song of the shepherds of Sicily. It was of a slow, dignified character but with a distinct lilt which lent itself admirably to flowing, graceful melodies. It was generally in 6-8 or 12-8 measure and was frequently used as the slow movements of suites and sonatas as well as in vocal solos. Händel used this form in many works.

12492 Sonata for Two Flutes

Händel

Händel's compositions for voice and chorus have completely overshadowed in the past his instrumental compositions. It is, therefore, of great interest to the student as well as a joy to the music lover, to be able to hear some of Händel's smaller works. This sonata gives a rare opportunity to study the tone quality of two flutes.

8550, 8551 Water Music Suite

Händel

The *Water Music*, which is the best example in existence of the concerto grosso, was written by Händel in 1717 for a river festival given in honor of King George I of England. It will be remembered that Händel had been the court musician to the Prince of Hanover and had been permitted by his sovereign to go to England on a concert tour in 1712. Finding greater musical and financial opportunities in England, Händel had stayed there. When in 1715, George of Hanover became King George I of England, the composer found himself in an embarrassing situation. He welcomed this opportunity to write music for the King's water carnival, and it is said that so great was the success of the work that Händel was immediately restored to royal favor and given an annuity.

The *Water Music* is in the form of a concerto grosso and was written for two groups of instruments, one being on either side of the King's barge. Händel conducted the principal group. Originally the *Water Music* consisted of seven short compositions. In the present arrangement, made by Sir Hamilton Harty, the numbers are *Allegro*, *Air*, *Bourée*, *Hornpipe*, *Andante* and *Allegro deciso*.

14305 Where'er You Walk—Semele

Händel

Händel wrote his "secular oratorio," *Semele*, in 1743. It was announced both as "Semele, after the manner of an opera" and "Semele, after the manner of an oratorio." It is not strange, therefore, that the work was not a great success and that practically the only reason we know its name today is because of this glowing aria for tenor, *Where'er You Walk*.

8806, 11887, 14229 Xerxes—Largo

Händel

The familiar and ever-popular *Largo* is usually heard today as an instrumental composition. It is, however, the air sung by the tenor in Händel's opera, *Xerxes* (1738), and in its rightful place occurs at the beginning of the first act. The scene shows a summer house near a beautiful garden, where grows a plane tree. To the garden comes Xerxes and sings: "There never was a lovelier tree than thou, there never was a sweeter shade of a dear and lovely plant."

M-781 Merry Mount Suite

Hanson

Howard Hanson (1896) is one of the outstanding figures in American music today. His opera, *Merry Mount*, tells the story of the famous colony founded by William Morton in which music and merrymaking were featured. This suite is made up of music of the opera and consists of an *Overture*, *Children's Dance*, *Love Duet*, *Prelude to Act 2* and *Maypole Dances*.

7959 Merry Mount—'Tis an Earth Defiled

Hanson

Merry Mount by Hanson was produced at the Metropolitan Opera House in 1933 and is one of the few successful American operas. The story has a historical background and portrays the temptations which beset the Puritans in the early days in Massachusetts.

"'Tis an Earth Defiled" is sung by the preacher, Bradford, who, tempted by his own passions, declares that the world is full of demons in the form of women who tempt men to evil deeds.

M-648 Symphony No. 2, Op. 30 (Romantic)

Hanson

Howard Hanson gave this title to his symphony which was written in 1930 for the fiftieth anniversary of the Boston Symphony Orchestra. The symphony has but three movements and follows in general the pattern laid down by César Franck in his *Symphony in D Minor*.

The first movement, *Allegro moderato*, is preceded by an *Adagio* introduction of an atmospheric character. This *Adagio* opens in the wood winds, the theme is carried on by the French horns, then by the strings, and finally by the brasses. A trumpet call on the muted brasses leads to the *Allegro*, the principal theme being stated by the French horns with the strings and wood winds accompanying. A contrasting theme heard in the oboe and repeated by the horn, leads into the second subject, a melody of singular and haunting beauty heard in the horn and 'cello with string accompaniment. A fanfare of muted trumpets leads to the free fantasia or development. The principal theme now becomes pastoral in character and is heard in the English horn, the oboe and the flute. The development is not long; the recapitulation bringing back the principal theme practically as it was originally heard; the contrasting theme is now heard in the clarinet. The second subject returns, is developed into a climax and the movement ends *pianissimo*.

The second movement, *Andante con tenerazza*, is of a tender, almost melancholy character. The first theme is heard in the wood winds with accompaniment by the strings. The brasses then bring forward a part of the theme of the introduction to the opening movement. The second contrasting theme is heard in the horns. It is suggestive of the second subject of the first movement. The first theme now returns and the movement ends quietly.

The finale, *Allegro con brio*, begins with a vigorous theme taken from the brass fanfare in the first movement. The second or contrasting theme is played by the 'cellos and English horn (*Molto meno mosso*). This material is given a brilliant development and is brought to a tremendous climax with a *fortissimo* announcement of the principal theme of the first movement. A brief coda brings the symphony to its conclusion.

1963 { My Love, You Have Bewitched Me }
{ Dancing and Skipping }

Hassler

Hans Leo Hassler (1564-1612) was the son of a musician living in Nuremberg. He was one of the early German composers who went to Italy to study. He worked in Venice for over a year with Andrea Gabrieli (1510-1586) who was the founder of the Venetian school. As Gabrieli was one of the first to use chromatic harmony, Hassler brought back to Germany many new ideas of his master.

In 1596 Hassler issued his *New German Songs*, one of the best known of these being *My Love, You Have Bewitched Me*. In 1601 Hassler went to Nuremberg and became organist in the Frauenkirche there. Here he published the *Garden of*

New German Song. In this collection we find the song *Dancing and Skipping*, which is an excellent example of the "Fa-La" dance songs which originated in Italy and were exceedingly popular in England at this time.

9654 The Creation—Rolling in Foaming Billows

Haydn

The Creation, which Haydn called "the greatest work of my life," was finished when the composer was sixty-seven years old. During his visit to London, in 1796, Haydn, having been much impressed by Milton's "Paradise Lost," began *The Creation*, which was finished two years later. "I spent much time on it because I intend it to last a long time," he once said. Although written by a man in his sixty-fifth year, *The Creation* is filled with the force and joy of youth. The first performance took place March 19, 1799, and its success was immediate. It soon ranked with *The Messiah* in popularity.

This great aria for basso occurs in the first part of the work. Here the music describes the effect of the great waters as they were divided to form "the roaring billows of the boisterous seas," the "rivers flowing like serpents" and the "limpid brooks."

15182 The Creation—Dove Aria

Haydn

The second part of Haydn's *Creation* describes the beginning of animate life. Beginning with the birds, it tells of the various types of animals, leading to the crowning glory of creation when man comes into being. The *Dove aria* depicts the cooing dove which is one of the four birds described in the aria sung by Gabriel.

6634 Quartet No. 3, in C Major, Op. 76 (Emperor)—Theme and Variations Haydn

Haydn wrote the *Austrian National Hymn* after his visit to England. It is said, that he was inspired by hearing *God Save the King*, and that his anthem followed the general style of that famous song. A war between France and Austria occurred at this time, and Haydn's hymn attained immediate popularity. On February 12, 1797, on the Emperor's birthday, the new national anthem made its appearance, being sung simultaneously in all the theatres in Vienna. It was a great favorite with the composer, and was a great solace to him in his advanced age. He selected the anthem as the theme of his famous *Emperor Quartet*, which is here represented by the slow movement.

M-757 The Seven Last Words of Christ, Op. 51

Haydn

Although classed as one of the lesser-known works of Haydn, *The Seven Last Words of Christ* deserves greater recognition. This work consists of seven *Adagio* movements originally written for small orchestra in 1785. Later Haydn in 1801 arranged this work for voices and orchestra and also for string quartet. (It is the string quartet arrangement that is here recorded).

Haydn tells us that he was asked by a religious chapter of the Cathedral of Cadiz, Spain, to compose this music for the Good Friday mass. Each *Adagio* followed a discourse by the bishop, who preached a short sermon on each of the "Seven Last Words." As Haydn says, "My compositions had to fit in with the church service. The task of writing seven *Adagios*, each to last ten minutes, to be played in succession without wearying the congregation, was not an easy one."

Yet Haydn accomplished the spirit of the text in these interesting compositions. Beginning with a short introduction, in which a sorrow-laden theme is contrasted with the more tender melody, the first *Adagio*, following the words, "Father, forgive them, for they know not what they do," is in the form of a prayer. The second part, "Today thou shalt be with me in Paradise," is a short set of variations upon a tender yet tranquil melody. The *Adagio* which follows the words, "Woman, behold thy son," is more emotionally intense. It leads into the cry, "My God, why hast Thou forsaken me?" in which the lower strings give forward a dramatic melody well suited to the poignant grief expressed. The tones of anguish continue in the next *Adagio*, following the words, "I thirst." Then a broad and beautiful

melody well expressing the words, "Father, into Thy hands I commend my spirit," leads us into the resignation of the last *Adagio*, "It is finished." A short *Presto* representing the earthquake, brings the work to a conclusion.

M-682 Symphony No. 2, in G Major, Op 66 (Oxford)

Haydn

The culmination of Haydn's art as a symphony writer rests with the twelve symphonies which he wrote for Johann Peter Salomon, a manager in London who engaged the great composer to visit England. Salomon felt that a series of concerts conducted by Haydn would bring money and renown to them both. Haydn made two visits to London in 1791 and again in 1794, in each season producing six new symphonies. Through the influence of Dr. Charles Burney, Haydn was given an honorary degree of Doctor of Music by the University of Oxford. This was conferred on July 6, 1791, and Haydn seems to have resented the one and one-half guineas he spent for the bell peals and the half guinea for the robe he was obliged to wear during the ceremony. For the concert which preceded the conferring of the degree, this *Symphony in G Major* was performed for the first time.

It opens with an *adagio* introduction, the first subject of the *allegro* being given by the strings. The strings also introduce the second subject. There is the customary repetition, development and recapitulation and quite an extended coda. The second movement is an *adagio* in the song form, the first theme being given by the violins and the contrasting subject by the strings and wood winds. The first subject is then brought back. The minuet is given out vigorously by the full orchestra; the contrasting trio is announced by the bassoons and horns with a *pizzicato* accompaniment of the strings; the minuet is then repeated. The last movement, *Presto*, follows the sonata form, the first subject being stated by the strings and wood winds, the second subject by the violins and flutes. The customary repetition, development and recapitulation follow.

M-617 Symphony No. 2 in D Major (London)

Haydn

This symphony was composed by Haydn during his second visit to London in 1794-95. Again under the management of Salomon, Haydn presented a series of concerts in London. This work in D major was presented at a concert given for the composer's benefit, May 4, 1795. It is listed as No. 2 in the B and H edition.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings. An introductory *Adagio* leads to the opening subject *Allegro*, which is first stated by the strings. There is a contrasting second subject, then both are repeated and the development begins. The return of the themes is brought to a close with a bustling coda. The second movement is a set of variations on a slow and beautiful *andante* theme. The third movement is a customary minuet; and the last movement is based on a Croatian folk song entitled *Oj Jelena*, which Haydn had heard frequently while at the Esterhazy court. It is said that Schumann greatly admired this symphony. The introduction to Schumann's third symphony is similar to the introduction to the first movement of this work, while the coda to the finale is said to have inspired Johannes Brahms when he was writing the finale of his *D Major Symphony*.

M-57 Symphony in D Major (The Clock)

Haydn

The *Clock Symphony*, so named from the tic-toc of the bassoons and strings as they accompany the folk-song melody of the *Andante*, is listed by Grove as No. 11 of the second Salomon series. Like the other symphonies in this set, the *Clock Symphony* follows the regular symphonic pattern, *Allegro*, *Andante* or *Adagio*, *Minuet*, and rapid finale in the *Rondo* form.

M-454 Symphony No. 13 in G Major

Haydn

Haydn composed two sets of symphonies for Paris, between the years 1784 and 1789. This work is the first of the second series written in 1787.

The first movement begins with the customary slow *Adagio*, the *Allegro* being

given by the strings without the basses. There is a second theme, later taken up by the wood winds, and then the customary development and recapitulation. The second movement is a beautiful *Largo* in which the 'cellos and oboes give the opening theme with the horn, bassoon and strings accompanying. The third movement is a minuet of the people rather than the court. It closely resembles a peasant waltz. The last movement is a rondo, very gay and apparently based on a country dance theme.

M-55 Symphony No. 6, in G Major (Surprise)

Haydn

Haydn's sixth symphony is known as the *Surprise Symphony* because of the sudden *fortissimo* crash at the end of the second movement. Haydn wrote this work in 1791, while he was Director of Music at the Court of Prince Esterhazy. The Prince one day complained that his music was all dull and of the same color, and Haydn determined to play a joke on him. When this symphony was being played, the dreamy, beautiful music of the *Andante*, which served as the second movement, had quite put the Court to sleep, when suddenly the full orchestra in a *ff* chord aroused them to the fact that genial "Papa" Haydn had played a joke on them. Henceforth this symphony was known as *The Surprise*. The work follows the customary pattern of Haydn's symphonies. The first movement opens with an *andante* introduction, which changes to *vivace*, with the statement of the first subject; the second subject is then heard in the related key. The free fantasia or working out of subjects is followed by the return of the first subject in the original key; the second subject also appears in the original key, and a short coda brings the movement to a close.

The second movement is a beautiful *Andante*, which is in the form of theme and variations, a favorite model with Haydn. The entire movement breathes of peace and beauty until the "surprise" chords are heard.

The third movement minuet follows the customary form of the dance, contrasting dance or trio, and return to the first dance. With Haydn the minuet reflects the dance of the folk* and rarely shows the influence of the court, where the minuet at this time ruled supreme.

The last movement, finale, is in the pattern of the *rondo*. In this movement Haydn shows his rare gift for counterpoint, which he always combines so cleverly with spontaneity that the method is lost in the beauty of the work as a whole.

20215 Toy Symphony

Haydn

This work was written in 1788 at Esterhazy. Haydn wrote much music for the Marionette Theatre, which probably gave the fun-loving composer the idea of writing his *Toy Symphony*. One day he bought a number of toy instruments at a street fair. That evening he summoned his orchestra for an important rehearsal, and shocked them by distributing whistles, rattles, toy trumpets, and drums among them. Violins and double-bass were the only serious instruments called upon.

The work is in C major in three movements, without an *Andante*. The first movement is built upon three short themes, the first in C, the second and third in G, with a development built up in true sonata form. Cuckoo effects in C and G, the nightingale whistle, toy trumpet, drum, rattle, and triangle are used.

The second movement is a dainty minuet in the usual pattern with trio. Here a quail call in the key of F is introduced, while the cuckoo and the nightingale are also prominent. A clever use of the castanets should be noted.

The finale is a rollicking *Allegro*, which, as it is repeated, becomes faster and faster, amidst the din of all the toy instruments.

12536 { Rachem Nu }
 { Eili, Eili }

Hebrew

* In the minuets as used for symphonic movements the tempo is always more rapid than is possible in the actual dances.

35830 { Kol Nidre }
 { Eili, Eili }

Hebrew

Rachem nu is one of the most appealing prayers of the Jewish synagogue; "Have Mercy upon us, O God, even as we sinned against Thee." This arrangement from Manna-Zucca's *Rachem*, is by Jacchia.

Eili, Eili was the anguished prayer of the ancient Hebrews: "Eili Eili, My God, why hast Thou forsaken me?" the traditional words uttered by the dying Christ and recorded in the gospels of Matthew and Mark. This Hebrew prayer is also arranged by Jacchia.

The *Kol nidre* (Day of God) is the most sacred chant of the Hebrew service. It is sung only once a year to open the evening service of Yom Kippur (Day of Atonement), the most holy of the Jewish days. It is said that this beautiful melody originated in Moorish Spain in the late Middle Ages, passing through France and Germany to the synagogues of Galicia, Poland and Russia. It became the most cherished song of the Hebrews. The religious fervor and deep pathos of this noble melody has been retained in the present arrangement by N. Shilkret for orchestra. The two traditional themes are presented and followed by short variations. Max Bruch made a beautiful instrumental arrangement of this air.

V-9044 { B'rochos (Blessings)
 { Rock of Ages
 { Haneros Hallolu (These Candles)
 { S'vion (The Top) }

Hebrew

This music belongs to the Jewish winter festival of Chanukah. This is the Feast of Dedication, initiated in the year 165 B. C. in commemoration of the rededication of the Temple of Jerusalem after the successful revolt of the Maccabees against Antiochus Epiphanes.

This festival is sometimes called the Feast of the Candles as for eight days the candles burn. Before the candles are lighted they are blessed in a special ceremony, and it is on this occasion that the traditional air, *B'rochos*, is sung. It is said that the Feast of Candles was in part responsible for the use of candles during the Christmas season.

Many folk tunes grew up among those of the orthodox Hebrew faith during Mediæval days. Two of these old German tunes which may be traced to the sixteenth century, comprise the music for *Rock of Ages* which is a traditional hymn of the Chanukah festival. This melody was used by Max Bruch in his *Three Hebrew Melodies*.

Haneros Hallolu is a very old part of the ritual which was sung at the rededication of the temple. It is a song of victory and its music is joyous and triumphant.

S'vion is in contrast to the other songs. It is modern, the melody being typical of modern life in Palestine today. The *S'vion* is the top with which the children always play at the Chanukah festival.

V-9045 { Kiddush (Sanctification)
 { Sholom Alechem (Peace Unto You)
 { The Sabbath Queen }

Hebrew

These three chants are identified with the Sabbath which begins at sundown Friday evening and lasts until sundown Saturday evening.

The *Kiddush* is a recitative which is of traditional use on Sabbath evenings in the synagogue. It is associated with the prayers of adoration, sanctification and praise. Although written in the Hypoionian mode (g, a, b, c, d, e, f, g), this theme has great majesty and true religious grandeur.

Sholom Alechem

To the ancient Hebrew, the Sabbath was a beautiful queen or bride who came to visit his home and temple each week, accompanied by a cohort of angels. The

melody of this chant follows the ancient Phrygian mode (d, e, f, g, a, b, c, d), which has been used so frequently in the music of the synagogue that it is identified as being peculiarly Jewish in character.

The Sabbath Queen is a modern Sabbath song set to old verses.

V-9046	{ Tsur Mishelo (Rock of Plenty) Eliyohu Hanovi (Elijah the Prophet) Ba-ah Menucha (Rest Cometh) Mi Y'mallel (Who Can Recount the Wonders of Israel) }	<i>Hebrew</i>
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The ancient Hebrews had many songs called *Z'miros* which were to be sung at the table during religious feasts. The melody of *Tsur Mishelo* is an ancient one. It is an expression of thankfulness to God who provides food for mankind.

Eliyohu Hanovi. It was the custom at all festivals to place a vacant chair at the table, which was reserved for the prophet, Elijah. This melody dates back to the Palestine of the 11th century. It voices the wish that the prophet Elijah may return and watch over Israel.

Ba-ah Menucha and *Mi Y'mallel* are Hebrew folk songs of a more modern day.

6695 Hebrew Melody (Arr. Achron) *Hebrew*

The world is only just beginning to realize that among the Hebrew melodies still in existence there are many which doubtless were traditional even during the days of Solomon. It is quite evident that much of this music has come down in its purest form, for the orthodox Jew has cherished all his traditions and customs through all the centuries of his oppression and it was possible for him to retain the melodies that he loved so well. This old Hebrew air has been arranged for violin for Jascha Heifetz, one of the most brilliant of the young Russian Jewish musicians of today. The marvelous use of the G string with its plaintive sadness colors the entire piece.

V-59023 Ribono shel olom (Lord of the World) *Hebrew*

Another holy chant, sung only on the Day of Atonement, is *Ribono shel olom*, which is a prayer to "The King of the Universe."

12592 Babes in Toyland—March of the Toys *Herbert*

Victor Herbert wrote his famous comic opera, *Babes in Toyland*, in 1903. The work was an immediate success and owed a great deal of its popularity to this charming *March of the Toys* in which the orchestra imitates the various instruments of toyland.

11932 Natoma—Dagger Dance *Herbert*

Natoma, an opera in three acts by Victor Herbert (1859-1924), was given its first performance in Philadelphia in 1911. It is one of the first American operas to have scored a genuine success. The *Dagger Dance* occurs at the end of the second act. The scene shows the plaza in front of the Mission Church of Santa Barbara under the Spanish regime of the early nineteenth century. The square is full of people who have assembled to take part in the fiesta. All dance the Spanish dances of the day. Castro, the half-breed Indian, rails at the dances of the time and challenges anyone to dance with him the famous *Dagger Dance* of the Indians. *Natoma* responds to this challenge, and the ancient barbaric dance begins.

Victor Herbert uses an Indian theme which he has orchestrated for the drums and wind instruments with a barbaric simplicity and dramatic intensity.

13647 Zampa—Overture *Herold*

The great success of Louis Herold's operatic career was *Zampa* which was produced in Paris in 1831. Though set to a ridiculous, almost impossible libretto, *Zampa* has held the stage for many years. The overture is still popular as a concert number. It opens with a bacchanale, followed by a quieter passage which leads to a lively finale. Many of the themes later heard in the opera are used in this overture.

M-854 Matthias, the Painter

Hindemith

Paul Hindemith (1895-) is one of the most remarkable of the modern day composers born in Germany. He began his musical career as a violinist and violist and had established an excellent reputation as a virtuoso on these instruments before he took up composition. His earliest works were quite circumspect in their style but since 1921 Hindemith has been definitely associated with the ultramodern school. Yet to the average hearer Hindemith seems to have developed, more logically than any of the other modern composers, those musical principles which are already known, although he ever leads them into new and often astonishing pathways.

Hindemith wrote this work originally as an opera based on the life of Matthias Gruenwald (1460-1528), the great German painter of the Reformation. Little is known of this artist and only a few of his paintings are in existence, the most celebrated being the famous altar piece in Isenheim (near Colmar), Alsace.

Hindemith took three of the instrumental numbers which in the opera described this Isenheim altar and arranged them in their present form. He designated them a symphony though they are not in any sense works that follow the model of this form.

Hindemith did not intend these excerpts as program music. His desire was that these three tone pictures should evoke in the hearer the same emotions that would be felt when actually looking at the three parts of the altar. He uses the ancient ecclesiastical modes to aid in this illusion.

The three movements are entitled *Angelic Concert*, *The Entombment* and *The Temptation of St. Anthony*.

The following description of these tone poems is from Heinrich Strobel's Life of Hindemith.

"I. *Angelic Concert*. The basic key of the symphony is D flat, in the compass of which there lie the ancient melodies employed in the first and third movements. In the 'Angelic Concert' the tension between the keys of D flat and G underlies the harmonic construction of the movement. The *Canto firmo* ('Three Angels Sang'), which first is heard at the eighth measure in the trombones, is developed dynamically upward. This is followed by a quick main section. Its first part is based on a theme (flutes and first violins) which may be looked upon as a model of Hindemith's style in melodic development—a melody that is characterized by a wavering between major and minor. A second theme follows in the strings, calmer and more lyrical in character. A third division deals with the two themes in a lightly hovering fugato to which, again in the trombones, there is added the 'Angel' subject. The last phrase of the 'Angel' theme leads back to the tender tranquility that broods over the entire movement and which evokes the gentle radiance of Grünewald's incomparable picture of the Nativity. A terse coda, *fortissimo*, forms a joyous conclusion.

"II. *Entombment*. The two principal subjects of the second movement, the 'Entombment,' are typical of Hindemith's melodic style—the first, in the muted strings and wood wind, with its purely linear structure; the second (in oboe, then flute, with pizzicato accompaniment) with its intervallic structure of fourths and fifths. With what wonderful simplicity do the melodic lines of the wood wind ascend; and how beautiful is the effect of the plaintive call of the clarinet after the brief *crescendo* and the pause!

"III. *The Temptation of Saint Anthony*. It is in the third movement that the broadest and boldest character is set forth. The power of the music is so marked that one might almost find a poetic interpretation for the movement, although the subjects are developed in a strictly linear manner, and even the most grandiose tonal effects show a cogent musical logic. Hindemith's art of tonal disposition is united to a power of fantasy which surprises even those who know his compositions best. The *Temptation of the Saint* covers a tremendous musical canvas, from the opening unison of the strings (bearing the quotation, 'Ubi eras, bone Jhesu ubi eras, quare non affuisti ut sanares vulnera mea?', up to the chorale in

the brass of the closing Hallelujah. The key of D flat is the basis of harmonic development, the symbol of sanctity. The greater the struggle of the contesting forces, the more widely does the music depart from this harmonic foundation. There is a long and elaborate development. The battle is already decided when the key of D flat is reached once more with the fugato. Clarinets, then the horn, return to the subject of the unisono string introduction; there is heard in the wood winds the hymn 'Lauda Sion Salvatorem', and then, *fortissimo* in the brass, we are led through the Hallelujah to a resplendent and triumphal conclusion in D flat major."

M-547 Sonata for Viola and Piano, Opus 11, No. 4

Hindemith

This *Sonata for Viola and Piano* by Hindemith is divided into three movements, yet the composer warns the performers not to make a pause between them. The opening movement is a fantasia and is connected with the second movement which is of a folk-song character. Four variations follow this simple folk melody, each becoming a bit livelier and leading into the finale which the composer has designated must be played "wildly with all the players' strength."

This composition is not only an excellent illustration of modern music today but gives a rare opportunity to study the tone quality of the viola. Note the constant change in rhythm, as it flows along with 4-4 to 6-4 to 5-4 to 2-4 to 3-4 with dazzling rapidity.

14548 Ragas—Selections from India

Hindu

The oldest traditional music of the Hindus places music as of equal importance with the gods. Therefore, it is not strange to find that in their *ragas* which have come down through the centuries, there is a close relationship between religion and daily life. *Raga* means a mood, or state of mind which is often reflected by color as well as tone. *Ragas* exist for the seasons and for the various hours of the day. Each separate *rag* is dominated by a Hindu god. Of equal importance to the voice in the *ragas* is the accompanying drum, which serves as a "rhythmic counterpoint to these melodies." In these records we have an excellent example of *ragas* based on the ancient Hindu modes accompanied by the various types of percussion instruments.

M-382 Hindu Music

Hindu

14506 Raga Tilanga

This *raga* is in sixteen beats to the measure. It is supposed to represent the tranquillity of one's mind. The "call of the flute and the whisperings of the drum constantly remind you of the cross currents of human passion and emotions that retard the onward march of the soul."

14506 Raga Bahar

This is an air of the springtime and love. The flute calls the dancers to the festival of Holi where flowers and incense and songs are brought to Krishan and his beloved Radha. All is intense and eager, but gradually a serene, devotional expression comes into this dance. The timing of this *raga* is sixteen beats to the measure.

14507 Danse Gandharva

The dancers and celestial musicians at the court of Indra, the Vedic lord of the skies, are known as Gandharvas. Their dances are executed to various *ragas*. The one here used is the *raga malkounsa* which is said to be one of the loveliest melodies to be found in India.

14507 Danse Ramachandra

Rajha Ramachandra was the seventh incarnation of Vishnu and an ideal king of India, who lived in 4000 B. C. The great Hindu epic, "Ramayana," tells the story of his greatness. Many devotional songs and dances to Ramachandra are found in India, and there are several different *ragas* used for these dances.

On this record the two ragas are those of *Sinhendra*—*Maddhyama*, a *raga* in seven beats, and the *Hansadhwani*, a *raga* in four beats. The first *raga* is supposed to arouse the sleeping spirit through the rites and rituals of simplicity; the second to represent the surrender of the soul to the ideals of worship.

14508 Danse Kartikeyya

This is a dance of the male Hindu god of beauty and war. The son of Sheba, Kartikeyya before going forth to kill Taraka, the demon of war, comes to receive the benediction of his parents. Kartikeyya summons his chariot and rides before his troops to attack Taraka. With scorn and confidence he challenges the demon.

14508 Tabla-Taranga

Tabla-Taranga is a remarkable example of the use of the drums. Here twelve drums, each in a different pitch, are used, the effect being exceedingly unusual.

1834 Danse Indra

In Vedic mythology, Indra is the god of the heavens, and reigns supreme over the stars, the clouds, the thunder and the rain. In this dance he is teaching the lesser gods the art of dancing to the accompaniment of the various *ragas* in praise of India.

1834 Raga Mishra-Kaphi

This *raga* is used as a musical interlude between the dances. It is an improvisation or variation on a gay theme, having eight beats to the measure. The musical instruments used are the *Sarode*, the *Esraj* and the *Tabla Banya*.

1845 Danse Snanum

This dance tells the story of three young girls who are frightened by bees as they are gathering flowers. They then plan to go bathing but are frightened by the sound of approaching footsteps. The music consists of sixteen and eight beats to a measure, and the *ragas* are known as *Raga Durga* and *Raga Khamaaj*.

1835 Bhajana

This is a religious and popular song of northern India in a simple rhythm of four beats to the measure. Lord Krishna, the Lord Christ of the Hindus, whose song, *Celestial*, is the Bible of the Hindus, had many hymns and songs dedicated to him. This serene Bhajana is one of the hymns to Lord Krishna. The use of the flute is to be particularly noted in this record.

1960 Mein einigs A (My Own A)

Hofhaimer

Paul Hofhaimer (Hoffheimer) (1459-1537) was one of the earliest great organists of Germany. He was first attached to the Court of Sigismund of Innsbruck, later becoming Court Organist for the Emperor Maximilian in his chapel at Innsbruck, and St. Stephen's Church in Vienna. Although Hofhaimer was regarded as the greatest organist of his day, practically no organ compositions of importance by him have been found. It is for his simple four-part songs that Hofhaimer is known as a composer.

As was the custom of the day, these songs follow a definite form, the tenor voice giving out the melody (*cantus firmus*), while the other voices weave the harmony about it. No one knows the true origin of this love song. It is possible that it was an old folk tune used by Hofhaimer, or it may be an original air. It is of rare beauty and is an interesting example of the music of the period.

11808 The Planets Suite, Op. 32—Mars, the Bringer of War

Holst

Gustav Theodore Holst (1874-1934), although born in England, came from a Swedish family of prominence. This great work which bears a subtitle *Suite for Large Orchestra* was produced in London in 1919.

The Planets was written in 1915-16, during the World War I. The composer was greatly interested in astrology and the titles have to do with that science rather than with astronomy.

The first movement of the suite is a tonal portrait of *Mars, the Bringer of War*. This *Allegro* movement is in 5-4 time and opens with the note G played by the strings, harps, and kettledrums. This G is repeated as an *organ point* while the bassoons and horns give out a motive of solemn dignity. The brass bring forward a new theme which is worked up to a stormy climax. Note the use of the tenor tuba with the trumpets. As the *fortissimo* is reached the opening movement returns and a mighty climax is again achieved through the use of all the brasses and the organ. The movement ends with a brilliant coda.

9276 Pacific 231—Symphonic Movement

Honegger

One of the most daring attempts of any composer of the ultramodern school to portray in tone a purely mechanical action is Honegger's *Pacific 231*. That this great French composer has been successful in this symphonic movement in painting a tonal picture of a modern great locomotive, cannot be denied by even those critics who declare that music and noise can never be united in an artistic combination.

Pacific 231 was written in 1923 and produced in Paris the following year. Philip Hale is the authority for the statement that the number 231 signifies the engine wheels—2—3—1.

Pacific 231 is scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trombones, tuba, side drums, bass drum, cymbals, gong, and strings.

Honegger gives his idea in the writing of this work on the title page of the score. "I have always had a passionate liking for locomotives; for me they are living things, and I love them as others love women or horses.

"That which I have endeavored to portray in *Pacific 231* is not any imitation of the noises of the locomotive, but the translation into music of the visual impression made by, and physical sensation of it. It sets forth the objective contemplation; the quiet breathing of the machine in repose, its effort in starting, then the gradual increase of speed, leading from the lyric to the pathetic condition of a train of three hundred tons hurtling itself through the dead of night at a speed of one hundred and twenty miles per hour.

"As 'subject,' I have chosen the type of locomotive, *Pacific No. 231*, for heavy trains that are of great speed."

4010 My Days Have Been So Wondrous Free

Hopkinson

The first American composer of music was Francis Hopkinson (1737-1791), whose charming songs, long forgotten and unsung, recently have been given to the world through the excellent solo arrangements of Harold Vincent Milligan. Francis Hopkinson was not only a composer, but also an organist and harpsichord player of great virtuosity. He was one of the first Americans to organize and direct concerts in Philadelphia, his native city.

His musical activities did not take all his time, however, for he was a signer of the Declaration of Independence, a member of the Convention which drew up the Constitution in 1787, and the first Judge of the Admiralty Court of Pennsylvania. He was an intimate friend of George Washington, Thomas Jefferson, Benjamin Franklin, and other great men of the day.

In 1786, Hopkinson sent eight of his songs to George Washington, with the following letter: "However small the reputation may be that I shall derive from this work, I cannot, I believe, be refused the credit of being the first native of the United States who has produced a musical composition. If the attempt should not be too severely treated, others may be encouraged to venture on the path yet untrodden in America, and the arts in succession will take root and flourish amongst us."

In reply George Washington wrote: "We are told of the amazing powers of music in ancient times, but the stories of its effects are so surprising that we are not obliged to believe them unless they had been founded on better authority than poetic assertion, for the poets of old (whatever they may do nowadays) were

strangely addicted to the marvelous and, if I before doubted the truth of their relations with respect to the powers of music, I am now fully convinced of their falsity—because I would not for the honor of my country allow that we are left by the ancients at an unmeasurable distance in everything, and if they could soothe the ferocity of wild beasts—could draw the trees and the stones after them, and could even charm the powers of Hell by their music, I am sure that your productions would have had at least virtue enough in them (without the aid of voice or instrument) to soften the ice of the Delaware's Potomac, and in that case you should have had an earlier acknowledgment of your favor of the first of December which came to hand but last Saturday.

"I readily admit the force of your distinction between 'a thing done' and 'a thing to be done,' and as I do not believe that you would do 'a very bad thing indeed,' I must ever make a virtue of a necessity and defend your performance, if necessary, to the last effort of my musical abilities.

"But, my dear sir, if you had any doubt about the reception which your work would meet with, or had the smaller reason to think that you should need any assistance to defend it, you have not acted with your usual good judgment in the choice of a coadjutor, for should the tide of prejudice not plead in favor of it, and so various are the tastes and opinions and whims of men that even the sanctus of Divinity does not insure universal concurrence, what, alas, can I do to support it? I can neither sing one of the songs, nor raise a single note on any instrument to convince the unbelieving. But I have, however, one argument which will prevail with people of taste (at least in America), I can tell them that it is the production of Mr. Hopkinson.

"With the compliments of Mrs. Washington added to mine, for you and yours I am, dear sir, your most obedient servant, George Washington."

My Days Have Been So Wondrous Free is said to have been George Washington's favorite song.

11929 Hänsel and Gretel—Overture (Prelude)

Humperdinck

One of the most beautiful folk operas ever written is Humperdinck's *Hänsel and Gretel*, which is in the old form of the *singspiel*. One critic has said that this is the most important opera to be produced in Germany since *Parsifal*. It is certainly true that no opera has ever retained its hold upon the public more strongly.

Humperdinck's fairy opera has met with universal popularity ever since its production in 1894. The story is an adaptation of the old Grimm fairy tale.

The overture is a work of charming beauty and prepares the mind of the hearer for the scenes which follow in the opera itself.

At the opening a lovely theme is heard in the French horns, which is later used in the opera when the two children kneel together in the woods and say their evening prayers. This *prayer* theme is given a short contrapuntal development of rare beauty, after which the second subject is heard. This is an exceedingly bright and energetic phrase, which has been designated as the *counter-charm* theme because it is heard as a formula with which the spell of the old witch is later overcome. The middle section of the overture is given over to the music heard in the opera at the beginning of the third act, where the children are awakened by the dew fairy.

The final theme is the air of rejoicing which occurs in the last act, when the gingerbread children are released from the spell of the witch and join in the dance with Hänsel and Gretel.

22175 Hänsel and Gretel—Susie, Little Susie

Humperdinck

This duet is sung by the two children in the first act. Their parents have gone out in search of food and have left them to do the household tasks. Hänsel and Gretel are so filled with happiness that they cannot remember they are hungry and have to work. They begin to sing and dance. This little song is an old German folk air.

22175 Hänsel and Gretel—I Am the Sleep Fairy

Humperdinck

This beautiful aria is sung by the Sleep Fairy in the second act. The children have wandered around in the woods until dark and now must spend the night in the enchanted forest. The Sandman or Sleep Fairy appears and sings them to sleep with this lovely lullaby.

22176 Hänsel and Gretel—Witch's Ride

Humperdinck

The Witch's Ride occurs in the third act. The scene shows the witch's home. Thither Hänsel and Gretel have been led by magic, and Hänsel has been put in a cage in the yard, while Gretel is ordered to bring him dainties from the house, that he may become fattened for the wicked witch. The witch indulges in some weird incantations, then tells of her plans in this aria, and takes a short ride on her broomstick, in her delight that she has captured two more toothsome victims.

20841 Hejri Kati—Czardas

Hungarian

The czardas is the most popular Hungarian dance. The name is derived from an inn, Czarda, on the plain, where this dance is said to have been first performed. Every czardas consists of two parts, a *lassu*, or slow movement, and a *friss*, or rapid dance. These two alternate at the will of the dancers, a sign being given by them to the musicians whenever a change of tempo is desired.

24782 Far Above Us Flies the Heron

Hungarian

One of the oldest and best-known folk songs of Hungary is this *Heron Song*, as it is called by the Hungarians. The opening theme has been used by Brahms in his *Hungarian Dances*, and as the melodic theme of the *Fourteenth Hungarian Rhapsody*, and *The Hungarian Fantasia* by Franz Liszt. There are several settings of this song, one being regarded as a national air of Hungary. This is a Gypsy version with variations played on the violin and cembalon by Bela Schaffer and Feri Sárközi.

V-11111 { Ha én Gazdag Lennék (If I Were Rich) }
 { Perbe szálltam a szivemmel (I Have Been }
 { Quarreling With My Heart) }
 { Kék a buzavirág (Blue is the Cornflower) }

Hungarian

These Magyar airs are sung by Szanto Gyula to the accompaniment of a typical gypsy orchestra.

S-13 Hungarian Gypsy Melodies

Hungarian

These old Magyar melodies are here played by a real gypsy orchestra and are typical examples of the unusual rhythm and the florid embellishments given by the gypsies to the old melodies native to Hungary.

We find in this collection: *Buttons, Buttons; My Ribbon Trimm'd Hat; My Sweetheart is Bathing in Milk; This Roll is Round; Only a Little Girl; The Falling Leaves of the Poplars; Rose, my White Lily; a czardas, When I Mount my Horse; I Drank Red Wine Last Night; A Lament; a hallgató, The City is Full of Acacia Flowers, and Lovely May Night.*

4315 The Little White Donkey (Le Petit âne blanc)

Ibert

Jacques Ibert (1890-) is a French composer who, like many of his fellow countrymen among musicians, has always cherished a deep love for Spain and Spanish customs. A pupil of the Paris Conservatory when the World War broke out, Ibert became a sailor in the French navy. In 1918 he won the *Prix de Rome*, although his professors advised him not to enter the contest as he had never studied orchestration.

In addition to his many orchestral compositions Ibert has written chamber music and many short works for piano and violin. *The Little White Donkey* is a short

piano composition which is a perfect portrait in miniature of the patient little beast, the constant companion of the peasants in southern France and Spain, decked out in his bells and bright trappings.

- 20043 { Chant of the Snake Dance }
 { Chant of the Eagle Dance } *Hopi Indians*

The Hopi Indians are one of the southwestern tribes whose name is known to us chiefly because they have the most interesting and spectacular of the ceremonial dances. They are regarded as being the most musical of any Indian tribe and belong to the group known as Pueblo Indians, so named by the early Spanish settlers of the Southwest because they, like the Navajo and Zuni tribes, lived in pyramided towns or pueblos. As the ancestors of these Pueblo Indians were the Cliff Dwellers, it is known that they possessed a very early type of civilization. Therefore the dances of the Hopi Indians are of great antiquity, and have been tribal ceremonials for hundreds of years before the coming of the white man. They are usually held before a sand drawing which symbolizes the various ceremonies of the ritual, the words of which are highly poetic. Each act of every dancer as well as the costume worn by him is of the greatest significance and is reflected in the music. In the Eagle Dance the dancers wear eagle feathers and imitate the eagle as they dance.

The Snake Dance is held annually about the twentieth of August and is preceded by secret rites held for about a week preceding. These rites are held in underground rooms called *Kivas*, where in addition to the fasting, and sweating purification of the dancers, sacrifices are made to the gods, and the snakes are collected, washed and made ready for the ceremony. The sand altar is then set up and on the last day there are races as well as this dance, which is participated in only by the members of the Snake brotherhood.

The public part of the ceremony begins with a stately procession of the priests, who chant the sacred ritual and perform certain ceremonial rites. The snake dancers advance in groups of three and each is given a living snake which he carries in his mouth. He then dances four times around the plaza and drops the snake at a special spot. He then is given another snake and repeats the performance. The music is chanted by the priests and spectators and is accompanied by the rhythmic accent of the tom-toms.

P-49 Indian Music of the Southwest

Indian

This most interesting collection of real American Indian music was made by Laura C. Boulton. As Mrs. Boulton has written a complete description of this album of records, we refer you to her own excellent booklet which comes with this series.

- 21972 { Winnebago Love Song }
 { Pueblo Lullaby } *Indian*
 { Love With Tears (Cheyenne) }
 { Omaha Ceremonial }

This record, made by Thurlow Lieurance and Clement Barone, illustrates the flute airs of several tribes. No American understands the music of the American Indian as does Thurlow Lieurance, who has lived among the various tribes, has participated in their ceremonials and collected their melodies. Mr. Lieurance here plays the Indian flute, one of the many in his remarkable collection of Indian instruments, and Mr. Barone plays the modern flute. It is interesting to contrast the themes of the Winnebago, Cheyenne, Pueblo, and Omaha tribes in this most unusual record.

- 11883 Caucasian Sketches—In the Village *Ippolitov-Ivanov*
 1335 Caucasian Sketches—Procession of the Sardar (March of the
 Caucasian Chief) *Ippolitov-Ivanov*

Michael Ippolitov-Ivanov (1859-1935) lived for many years at Tiflis in the Caucasus Mountains, where he was head of the music school and the conductor

of the opera. This interesting composition is a set of four tone pictures depicting Caucasian life.

There is probably nowhere in the world a more savage and barbaric country than the Caucasus. Since the time it was conquered by Alexander the Great it has been the scene of the most ruthless racial and religious wars. In these wild mountains there are today living more than fifty different races, Russians, Poles, Greeks, Roumanians, Lithuanians, Persians, Kurds, Armenians, Gypsies, Jews, Chaldeans, Turks, Lesghians and many others, and for centuries there has been almost continual war amongst them.

The selections here given are the second and fourth numbers of this suite—which appeared in 1895 and is an orchestral tone painting of the composer's own impressions.

In the Village depicts in tone a street scene in a Georgian town. The effect of the English horn and viola solos and the rhythm of the Oriental tambour or drum should be noted. *The March of the Sardar* (or Sidir) pictures a procession of these military officers, who in the days of the Czar disclosed their high rank by surrounding themselves with a retinue of brilliantly dressed followers from the Orient.

1238 Believe Me If All Those Endearing Young Charms

Irish

This is one of the oldest of the Irish folk tunes and is known as *My Lodging Is on the Cold Ground*. Thomas Moore (1779-1852), who immortalized many of the old airs of Ireland by writing verses to fit them, wrote the words to this lovely song. This song has been a great favorite in America since Colonial days. It is the same air as that used as a setting for *Fair Harvard*.

4186 Farewell to Cucullain (Londonderry Air) (Irish Tune from County Derry)

Irish

One of the most beautiful of the old legendary melodies of Ireland is the song known as the *Londonderry Air*. This tune was found in its simple form in the province of Londonderry, in northern Ireland, and takes its name from this place. Many settings have been made of this air, the best known being, *Danny Boy*, by Weatherly and *Would God I Were the Tender Apple Blossom*, by Fisher. Percy Grainger uses this air for his well-known instrumental number, *Irish Tune from County Derry*.

Many authorities believe that this air was originally used for an old Gaelic song known as *Farewell to Cucullain*. It is this title which Fritz Kreisler uses for his violin arrangement of this tune.

Recently a learned Catholic priest found an old Irish book of poems in the original Gaelic which contained the verses, *Emer's Lament for Cucullain* (the early Irish chieftain). The translation here given was made by Agnes Clune Quinlan:

Oh! my lost love, Cucullain of the deed so brave,
You're lost and gone, now Emer's heart is sad
For never more can I give love to any man,
My life is full of sorrow so I must die.
Come, Conal, make a wide, deep grave for him and me,
And let us lie together side by side,
For he is gone, the only love of all my life,
My friend, my sweetheart, my choice of all the world.

Oh, my lost love, my precious treasure of the earth,
How I was envied much in all this land
That you were mine and chose me for your comrade
And loved me till the hour when you did go.
Love of my life, Cucullain, I will follow you,
For here I cannot stay long after you,
Too great my sorrow is, I can no longer live,
So I will die and in your grave find peace.

1553 The Harp That Once Thro' Tara's Halls

Irish

In the days when Ireland was a land renowned for its learning, the priests, bards, and chiefs used to gather at the castle of Tara. It was there also that the annual

contests of the harpers were held. These verses glorifying Tara's Halls were written by Thomas Moore and are set to an old Irish air, *Gramachree*.

21616 Irish Lilt (Irish Washerwoman)

Irish

One of the most popular of the Irish lirts is the *Irish Washerwoman*, which is as well known in America today as it is in its native land. It is one of the dances of occupation, and takes its name from the work which it supposedly describes.

1960 Farewell to Innsbruck

Isaac

Heinrich Isaac (1450-1517) was one of the great German musicians of the fifteenth century. Authorities differ as to the place of his birth, some claiming Prague, others, the Netherlands. He was educated in the Netherland school and went from that land to become the chief musician at the court of Lorenzo di Medici in Florence. On his way to Italy Isaac stopped in Innsbruck where, at the court of Archduke Sigismund, he met Paul Hofhaimer, the greatest organist of the day. Isaac remained with the Medici family for over ten years, but after the Republic was established, returned to the North and soon found employment in the court of Maximilian (1459-1519) who had just become Emperor of the Holy Roman Empire. Maximilian maintained two courts, one at Vienna, the other at Innsbruck. Realizing that Isaac was not only a great musician but was also valuable to him for political reasons, Maximilian made the composer his court musician in 1497.

Isaac while in this service spent much time in Italy and in Innsbruck. Later Isaac was in the employ of the Duke of Ferrara and it was here that he met Josquin des Pres. Later Isaac returned to the employ of the Medici family.

The song, *Farewell to Innsbruck*, commemorates Isaac's love for Maximilian's Tyrolean capitol. It is said that Isaac harmonized an old air, setting it to verses which Maximilian had written. The song was published by Georg Forster of Nuremberg in 1539. It later appeared as a chorale in a collection of hymns set to the verses by Johann Hesse, *O World, I Must Leave You*. Bach used this chorale in the Chorales Nos. 16 and 44 of the *St. Matthew Passion* music.

V-122 Italian Airs, Medley of

Italian

In the medley of favorite Italian airs, played on the accordion, may be heard (1) *Bambinella*; (2) *Morte di Caserio* (*The Death of Caserio*) and (3) *Il Sirio*.

1134 Maria; Mari (*di Capua*)

Italian

This Neapolitan folk song belongs to the class of composed folk songs. Its composer, Edward di Capua (?-1917), is one of a group of modern Italian composers who have written songs in the folk-song manner. *Maria, Mari* is one of the most popular of the Italian street songs of today.

1678 O sole mio (*di Capua*)

Italian

This charming Italian song of sunshine is a popular folk song in Italy today. It may be classed with songs reflecting poetic thought.

15348 Santa Lucia

Italian

This beautiful boat song, or barcarolle, was probably intended to illustrate the rise and fall of the boat on the water, and the regular strokes of the oar. The sequence of the two-measure phrases produces a monotonous effect, suggestive of the forward and backward sweep of the oars. Santa Lucia (St. Lucy) is the patron saint of the Neapolitans.

2024 Tarantella Napoletana (arr. Rossini)

Italian

This interesting arrangement of an old Italian tarantella was made by Rossini and has been a favorite with opera singers ever since his day. It is a very difficult work to sing, but is one of the greatest examples ever known of the typical Italian folk dance song.

4320 *Berceuse*

Järnefelt

Armas Järnefelt (1869-) is one of the modern composers from the far-away land of Finland, who has been attracting the attention of the musical world in recent years. He is now the director of the National Conservatory of Helsingfors.

This short poetic composition was published in 1905. It is very popular as a violin solo with piano. In its orchestral form an introduction by muted strings is followed by a solo for violin, which sings the lovely melody, against the background of the rest of the small orchestra, consisting of strings, two clarinets, two horns, and bassoon.

4320 *Præludium*

Järnefelt

This *Præludium* for orchestra is a short composition in free form, based upon a pastoral dance theme of the Finnish peasants. Clever use of instruments is made by Järnefelt in this composition against a *basso ostinato*, a short passage played continuously by the double basses and bassoons. A quaint pastoral dance air is heard in the oboe. Gradually the other instruments take up this theme. Then a solo French horn introduces a contrasting melody of rare beauty, which serves as the trio theme of the movement. The first theme is then brought back in practically its original form.

1861 Lehn' deine wang' an meine wang' (Lay Thy Cheek on Mine)

Jensen

The songs of Adolph Jensen (1837-1879) were exceedingly popular during the latter part of the nineteenth century. They were singable, and the beauty of their melody always insured a success for the artist presenting them. The first published song by Jensen was *Lay Your Cheek on Mine* and was regarded as a masterpiece in its day. But the day of sentimental beauty passed with the advent of the songs of Wolf and Strauss who have given a robustness and strength as well as dramatic force to song literature.

35777 In a Persian Market

Ketelbey

This is a colorful picture of an Oriental market place. Oriental drum, 'cello and viola start the rhythm as the camel-drivers gradually approach. Their march theme is played by the piccolo and strings *pizzicato*, soon augmented by other wood-wind instruments. With the coming of the camel drivers, muted brass and heavier instruments are used until the wail of the beggars rises above them. After a fanfare of rhythmic instruments the theme of the beautiful princess is heard, given first in clarinet and 'cello, then repeated by full orchestra. The princess enters the scene carried by her servants. She stays to watch the jugglers, snake charmers and other attractions which characterize an Oriental market place. The Caliph now passes through the market and interrupts the entertainment. The beggars are heard again, the princess prepares to depart, and the caravan resumes its journey. The theme of the princess is now heard again, as the composition comes to a close.

35777 In a Chinese Temple Garden

Ketelbey

This composition follows a definite program with colorful effects, and gives a musical glimpse of old China. After a few bars of introduction, the incantation of the priests in the temple is heard. Note the use of gong and muted cornet. The perfume of music floats on the air. Now a melody, given to 'cello, viola, oboe with *pizzicati* strings and harp, represents two lovers in the garden. A new musical subject represents a Manchu wedding procession as it noisily passes down the street. (Note the use of piccolo and muted brass, with Chinese drum.) Now is introduced a genuine Chinese melody on the xylophone, which suggests a street disturbance amongst the coolies. Three beats of the gong in the temple restore quiet, and the theme of the priests and of the lovers returns, amidst the singing of birds in the garden.

4430 Star-Spangled Banner

Key

Francis Scott Key (1790-1843), who wrote America's national song, composed these verses during the bombardment of Fort McHenry, Baltimore, in the War

of 1812. Key, a young lawyer, sought the release of an American doctor, who had been captured by the English. With a flag of truce he went out to one of the English vessels, but as an attack on Fort McHenry had been planned, Key was detained a prisoner over night. During the bombardment, he watched with interest to see if the American forts were resisting the attack, and when morning dawned and he saw the Stars and Stripes still waving in triumph he was filled with joy. Key wrote the first stanza of his poem during the night, using as his music a song which the English officers were singing called *To Anacreon in Heaven*, by John Stafford Smith (1750-1836). He finished the song when he reached Baltimore, and it was immediately published in "The Baltimore American," September 21, 1814. The great success of the song was unprecedented, and it is now the accepted national anthem of America.

M-834 Dances from Galanta

Kodály

The *Dances from Galanta* by Kodály were composed in 1934 in honor of the 80th anniversary of the Philharmonic Society of Budapest. It was natural that for this occasion a man as distinctly nationalistic in his tendencies as Kodály should have written something which was definitely based on Hungarian folk music.

Kodály tells us in his Preface, "Galanta is a small Hungarian market town known to travelers between Vienna and Budapest. The composer passed there seven years of his childhood. There existed at that time a famous Gypsy band which has since disappeared. Their music was the first orchestral sonority which came to the ear of the child. The forebears of these Gypsies were known more than a hundred years ago. About 1800, some books on Hungarian Dances were published in Vienna, one of which contained music 'after several gypsies from Galantha.' They have preserved the old Hungarian tradition. In order to continue it, the composer has taken his principle subject from these ancient editions."

Although these dances are separate numbers, they are connected by the use of thematic material which binds them together. The principal melodic theme heard throughout is first stated by the clarinet which takes the place of the typical Hungarian folk instrument, the tarogato.

M-107 Suite from Háry János

Kodály

Zoltan Kodály (1882-) is one of the outstanding Hungarian composers of today. He has made a great contribution to national music from his research in Hungarian folk lore. *Háry János*, a song play in five adventures, was produced in Budapest in 1926. The libretto is based on a poem which tells of John of Háry, a rheumatic old soldier who is attached to a garrison in a town in old-time Hungary. He tells his fanciful tales without regard for accuracy to his comrades in an inn. The five fantastic adventures of this gentleman are woven into the plot of this opera. No one questions the veracity of the storyteller because his fantasy and descriptions hold his listeners spellbound. An old superstition in Hungary declares that the story is true if it is followed by a sneeze from one of the listeners. The Suite begins with a sneeze. The first movement is entitled, *The Fairy Tale Begins*. No. II, *The Viennese Musical Clock*. In the Imperial palace of Vienna whence János goes to restore Maria Louisa to her father, he is amazed and delighted by the famous clock with its small figures of soldiers appearing and disappearing as the machinery rotates. The instrumentation is exceedingly clever. Note the use of piccolo, flute, oboe, clarinet and high trumpet, accompanied by the glockenspiel, tam-tam, tambura, triangle with pianoforte.

No. III is entitled *A Song*. It is really a musical portrayal of the longing that arises in the hearts of the hero and his sweetheart as they recall their life in their simple Hungarian village. An old Hungarian song is heard first in the viola then in clarinet and oboe with accompaniment on the divided muted strings and cembalon. No. IV is a musical picture of *The Battle and Defeat of Napoleon* by the redoubtable hero Háry János. The hero commanding his hussars brandishes his sword and the French fall before him. When there are no more French soldiers left Napoleon is obliged to fight against Háry János. According to the peasant imagination of

the old soldier, Bonaparte is a tremendous man nearly seven feet tall, who is so filled with fright that he shakes all over as he falls before his conqueror. The trombones and drums give out the march theme with the voices of the three piccolos, trumpets and saxophones increasing the din. As Napoleon kneels before the conqueror the trombones intone a bit of *The Marseillaise*. The movement ends with a funeral march based on the opening theme.

No. V is an exquisite *Intermezzo* based on an old Hungarian dance theme, the *Verbunkos* or *Dance of Courtship*. The clarinet and cembalon give a real Magyar coloring to this selection. No. VI, *The Entrance of the Emperor and His Court*, is an ironical march of triumph, for Háy János here pictures himself as receiving homage from the great Austrian house of Hapsburg. Could any Hungarian peasant ask for greater honor or distinction? Note the use of the percussion instruments.

17159 Chanson Triste

Koussevitzky

Many admirers of the gifted conductor of the Boston Symphony Orchestra do not know that Serge Koussevitzky (1874) is one of the greatest living virtuosos on the double bass. In our day Koussevitzky occupies the same relation to the huge instrument that Dragonetti did at the time of Beethoven. Koussevitzky writes many compositions for his chosen instrument. The *Chanson Triste* brings out all the solo possibilities of the lovely *basso cantante* that the double bass can achieve.

14690 Caprice Viennois

Kreisler

In this capricious and whimsical solo for the violin, Kreisler has described in tone the gaiety and brilliance of past days in Vienna. The soloist who would play this must be possessed of great technique for the composition abounds in those special effects which only the great violin virtuoso can produce. Note the dreamy and plaintive second theme, produced by double stopping; the interesting and unusual *glissando* effects and the gaiety that is suggested by the *pizzicato* passages.

1891 Liebesfreud (Love's Joy)

Kreisler

The best examples of that most beautiful of all ballroom dances, the waltz, have always come from Vienna. This lovely composition by Kreisler is an adaptation of an old Viennese waltz as a violin concert solo. It is a perfect illustration of the dance form.

1950 Liebesleid (Love's Sorrow)

Kreisler

This is an arrangement made by Fritz Kreisler of an old Viennese waltz, which still retains its folk spirit. In form, the composition follows that of the regular dance—consisting of dance, trio, dance, coda.

1962 { Landsknecht ständchen (Soldier's Serenade) } { Die Martinsgans (St. Martin's Goose) }

de Lassus

The compositions of de Lassus number over two thousand; therefore it is not strange that there are constantly being found new verses, new songs and new masses by the great contemporary of Palestrina. de Lassus, although a native Netherlander who spent most of his life in Italy, does not belong to one country, for he was a constant traveler and wrote in all styles for the various countries in which he lived.

The Soldier's Song is the air which is generally known by its Italian name, *Matona, Lovely Maiden*. In Germany these verses, known as *The Soldier's Song*, are generally sung to this air.

St. Martin's Goose also belongs to the collection of *Soldier's Songs*. For St. Martin's festival in the fall the goose was the most popular dish, and many songs and chants were dedicated to the fowl. There is a very old three-part canon of the fourteenth century which is said to be the first to describe this festival.

It seems hard to realize when we listen to this good-humoured, merry tune that it belongs to the sixteenth century.

9014 In a Persian Garden—Ah! Moon of My Delight

Lehmann

Mme. Liza Lehmann (1862-1918), the English composer, owes her first great popularity to the song cycle, *In a Persian Garden*, which appeared in 1896. This work, which is written for four solo voices and quartet, is a setting of poems from Edward Fitzgerald's translation of the "Rubáiyát" of Omar Khayyám, the Persian poet and astronomer of the twelfth century. The tenor solo, *Ah! Moon of My Delight*, is one of the most beautiful numbers in the cycle.

M-249 (8524-8532) I Pagliacci (The Players)—Complete Opera

Leoncavallo

6587 I Pagliacci—Prologue

Leoncavallo

This famous aria for baritone is used by Leoncavallo as the introduction to his opera of *I Pagliacci*. It is interesting to note that many of the operas of the modern Italians employ the voice as a part of the prelude, the use of the *Siciliana* in *Cavalleria Rusticana* being another excellent example.

The story of *I Pagliacci* is of a band of traveling mountebanks. As a fitting preparation for the scene which follows, the clown Tonio appears before the curtain and sings this aria.

8525 I Pagliacci—Opening Chorus

Leoncavallo

When the curtain rises on the opening scene of *I Pagliacci*, we see a crossroads leading to a small Italian village. On the right is a traveling theatre. The sound of a trumpet, out of tune, and that of a drum is heard. It is a feast day and the villagers in their holiday attire enter and sing a welcome to the traveling chorus (Pagliacci), who have come to entertain them with a merry play.

8526 I Pagliacci—Chorus of the Bells

Leoncavallo

This chorus occurs in the first act.

The crowd of the little Italian village have gathered to greet with joy the arrival of a traveling band of players, who set up their tent and tell the people of the wonderful show they will give them that evening.

The Angelus bell is heard ringing the hour of evening prayer and the chorus sings, "Let's to church, Din don."

8526 I Pagliacci—Ballatella—Che volo d'augelli (Ye Birds Without Number)

Leoncavallo

The *Ballatella* occurs in the second scene, after Canio's departure. Nedda is left alone and wonders if Canio suspects her. She hears the voices of birds (*tremolo* on the strings) and looking about notices the beauty of the day.

Then follows the *Ballatella* or *Bird Song*. The rich orchestral accompaniment (mostly by strings) is an important feature of this selection.

7720 I Pagliacci—Vesti la giubba (On with the Play)

Leoncavallo

This famous aria for tenor is the closing number of the first act. Canio is convinced of his wife's perfidy, and as Nedda goes into the theatre to make ready for the performance, he sings this heartbreaking lament. He mourns that he, as a player, may not indulge in grief. It is his duty to paint his face, and make merry, to amuse the people, even though his heart is breaking.

1183 I Pagliacci—Serenata d'Arlecchino (Harlequin's Serenade)

Leoncavallo

The libretto of this opera is most dramatic because it is the story of a play within a play. While this troupe of traveling mountebanks are acting their play before the peasants, the husband of the story (enacting the part of a jealous husband who has been betrayed) really kills his deceitful wife, although the auditors first think it is a part of the play.

This *Harlequin's Serenade* is sung as a part of the play scene.

Columbine is awaiting her lover in the absence of her husband, when she hears his song beneath her window.

6754 I Pagliacci—No, Pagliacci, non son! (No, Punchinello, No More)

Leoncavallo

No greater opportunity was ever given to the dramatic tenor than that offered by Leoncavallo in *I Pagliacci*. Next to *Vesti la giubba*, this great aria, *No, Pagliacci*, which occurs in the second act, is one of the most dramatic opera arias in modern opera literature. Here the jealous, crazed Canio throws off his actor's mask and stands before his audience as the outraged and betrayed husband of Nedda.

9797, 9798 Russian Folk Songs

Liadov

Anatole Liadov (1855-1914) was one of the lesser men of the Russian School. A pupil and intimate of Rimsky-Korsakov, Liadov has used the orchestra with a dazzling brilliance only second to that of his great master. Always interested in the development of Russian music, Liadov with Liapounov and Balakirev made extended research in Russian folk song for the Imperial Geographical Society.

The *Eight Russian Folk Songs* published in 1906 employ a large orchestra, though not all the instruments are used in each setting. No. 1 is a *Religious Song*. No. 2 a *Kolyada* (*Christmas Song*), No. 3 a *Plaintive Melody*, No. 4 *Scherzo, I Danced with a Mosquito*, No. 5 *Legend of the Birds*, No. 6 *Lullaby*, No. 7 *Dance Song*, No. 8 *Choral Dance Song*.

The instrumentation is very brilliant and unusual. Note in No. 1 the opening theme heard in the French horns and its contrasting use by violins and violas; the repetition by the bassoon, and the *fortissimo* statement of the theme in the wood winds. The *Kolyada* opens with a theme in the flute answered by the strings *pizzicato*. Note the use of the trumpet. No. 3 opens with a beautiful solo for the 'cello. No. 4 opens with a trill in the strings, the flute, oboe and piccolo giving the clever imitation of the mosquito. No. 5, by a most clever use of the wood winds, gives an interesting imitation of bird voices. No. 6 is scored for strings without double basses; the muted strings providing an accompaniment to the theme sung by the second violins. No. 7 uses flute, tambourine, violins, violas and 'cellos. No. 8 employs the full orchestra.

19923 The Music Box

Liadov

Liadov has written this clever piece of imitative music for piano, here arranged for small orchestra employing only the wood-wind section reinforced by occasional bell and harp tones. The instruments used are two flutes, piccolo, and three clarinets. Notice that the effectiveness of the composition depends upon the combination of instruments rather than upon solo parts, and the use, at regular intervals, of the F chime of the glockenspiel.

22316 Aōōah (Red Willow Pueblo)

Lieurance

Thurlow Lieurance (1878-) is the leading authority on Indian music among the present-day American composers. Mr. Lieurance has spent years studying the music of the American Indians, and the collection of over five hundred records of Indian melodies in the Smithsonian Institute in Washington bears proof of his trials and hardships to secure for the American musician the music of "the vanishing race."

Aōōah, or *Pretty Leaf*, is a Pueblo love song of the Red Willow Tribe. Near Taos, New Mexico, there lived a pottery maker whose beautiful daughter bewitched all the young men of the tribe. They all made up verses to Aōōah, and many sang songs accompanied by the flute. This song was sung by Deer of the Yellow Willow to Aōōah, and was recorded by Mr. Lieurance in 1913. The use of the Pueblo flute should be noted.

21972 By the Waters of Minnetonka

Lieurance

This is one of the most popular Indian songs today. Like all of the Indian songs by Lieurance it is based on an actual Indian theme. The song tells of the interesting old legend of the young lovers of the Sun and the Moon Tribes, who loved each other against the tribal law. To escape torture, they fled together, and sank into

the lovely waters of a tranquil Northern lake. There they were united forever, and the blue skies looked down and smiled upon their love.

22316 By Weeping Waters

Lieurance

This old mourning song comes from the Chippewa tribe, and is based on the legend about a waterfall in Minnesota, which seems to fall with a wailing sound of mourning. It is said that long ago at this spot a battle was fought by the Oneidas and the Chippewas. The Chippewas tried to cross to the opposite bank, but were slain, and the waters ran red with their blood. From that day, these falls have made a crying sound as though mourning for the dead heroes. It used to be a custom for the squaws of the Chippewa race to go to these falls and wail for several days after the death of the Tribal Chief.

22316 Her Blanket

Lieurance

It is the custom of the Navajo squaw to weave a blanket in which she will depict all the story of her life, her joys and sorrows, and many of the deeds of her immediate family. This song tells of this legendary custom, the themes being those in actual use by the Navajo tribe.

6557, 22053 The Marseillaise

de Lisle

The French patriotic hymn owes its name to the fact that it was originally sung by the corps of the city of Marseilles when they entered Paris, July 29, 1792. Perhaps the best account of this composition is that written by a nephew of the author, from which the following facts are gathered:

"Claude Joseph Rouget de Lisle was a captain of engineers, quartered at Strasbourg in 1792. Baron de Dietrich was then mayor of the city. He asked de Lisle for a patriotic song which he wished to give to the Lower Rhine Volunteers to sing; and as the captain was both poet and musician, he went to his rooms and set to work. The song was conceived through the night of April 24th, written and sung the next day at the mayor's house, and publicly played on Sunday, April 29th, by the band of the National Guard at Strasbourg. It did not reach Marseilles until June, where it created as great a furore and excitement as at Strasbourg."

During the attack of the Tuilleries, in August, 1792, this great song became in truth the National Hymn of France.

6825 La Campanella (The Bells)

Paganini-Liszt

The great pianist, Franz Liszt, greatly enjoyed making brilliant transcriptions for piano from songs and simple studies as well as from mighty orchestral works. One of his most dazzling concert numbers for piano is *La Campanella* which is a transcription of one of the Paganini violin etudes. It is a simple melody descriptive of the bells ringing out the Angelus from the bell tower (or campanile) and this theme Liszt has worked out with dazzling virtuosity.

1184 Dance of the Gnomes

Liszt

This interesting and difficult little piano composition is a *Humoresque*, to which Liszt has given a descriptive title which clearly indicates the true meaning of this sparkling, merry, humorous tone picture.

36341, 36342 Hungarian Fantasia for Piano and Orchestra

Liszt

This *Fantasia* is an excellent example of national compositions. Originally the fourteenth *Hungarian Rhapsody* of that set which Liszt wrote for piano, it was later arranged as a solo composition with orchestra for his friend and son-in-law, Hans von Bülow, who played it for the first time at a concert in Budapest in 1853. The principal theme used in this composition is the well-known Hungarian folk song, *Far Above Us Flies the Heron*.

6626, 14422 Hungarian Rhapsody No. 2

Liszt

In the early Greek days a rhapsody was a poem or ballad sung by a wandering poet or *Rhapsode*. A succession of such poems made a great epic. Homer's *Iliad* is that type of epic poem.

In the early history of music the term rhapsody was rarely used. It was not until the time of the great Hungarian composer, Franz Liszt, that this term was applied definitely to a form of musical expression. Liszt, being a master of the romantic school, like the other composers of his period, also strove to express in music nationality, virtuosity and dramatic expression. Therefore in bringing to the attention of the musical world the beauty of the folk music of his native land, Hungary, Liszt chose the old rhapsodic dramatic ballad type of expression. He called his works *Hungarian Rhapsodies*, and used for his thematic material the folk songs and dances of his native land.

This composition is an arrangement of the most famous of the fifteen *Hungarian Rhapsodies* for piano by Franz Liszt. In these works, by the use of characteristic folk themes and the peculiar rhythm of the musical gypsies, Liszt gives a glimpse of Hungarian nationality in a remarkable degree. This composition consists of a slow introductory movement patterned after the *Lassen* or slow dance, followed by a rapid *friska* from the czardas, the national dance of Hungary.

7290 Liebestraum (Love's Dream)

Liszt

Liszt wrote three short tone poems for piano solo which he called *Liebestraum*. The first two he gives a subtitle of *Nocturne*, but they are, in reality, *Songs Without Words*, literally simple songs of several stanzas which the piano decorates by cadenzas and accompaniment. The most famous of the three is this *Liebestraum* in A flat, published in 1850 as a piano solo. Liszt originally used this melody as a song, which was set to a poem by Ferdinand Freiligrath (1810-1876), a German revolutionary poet, who, in his youth, wrote many charming lyrics reflective of romanticism. This poem, *O Love*, made a very deep impression on Liszt, who first used it as a song, then as this transcription. The words are:

Oh, love, while love is thine to give,
While true love yet remains to thee,
The hour comes, when at the grave
Thou'lt stand, and weep full bitterly.
Let kindness glow within thy breast,
Let love's bright flame unfailling burn.
While still another faithful heart
To thine beats warmly in return.

And hold him dear thro' weal and woe,
Who bares his inmost heart to thee.
* * * * *
Guard well thy tongue, seal fast thy lips;
The angry word unspoken keep.
O God! I meant no ill!
But he will seek a place apart to weep.

Copy't 1903 by Oliver Ditson Co. From Ditson Edition, Piano Solo.

7075 Die Lorelei (The Loreley)

Liszt

This is the most popular of any of the songs which Franz Liszt gave to the world. It was written in 1841 at Nonnewerth on the Rhine, and is a setting of Heinrich Heine's poem telling of the enchantress of the Rhine. It must not be confused with the Silcher song, which is a simple folk version of the story. It may be interesting to compare the art song of Liszt's with the folk song by Silcher.

M-453 Les Préludes

Liszt

To Franz Liszt the musical world is indebted for the best vehicle of modern musical expression, the symphonic poem. Liszt gave this name to his larger compositions for the orchestra, which, while having a title and telling a story, should at the same time follow the general contour of the sonata form. Of his thirteen works in this style, none is more popular than the third of the series, which is founded on the following passage from Lamartine's "Meditations Poétiques."

"What is Life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break, a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar? And what soul, thus cruelly bruised, when the tempest rolls away, seeks not to rest its

memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

Two *pizzicato* chords on the strings announce the main theme on which the whole work is founded. The tempo changes *Andante maestoso* and the brass and basses announce a vigorous theme which is accompanied by *arpeggio* chords played by the strings. This is followed by an exquisite passage for 'cellos which evidently reflects the line, "the enchanted dawn of every life is love." A new theme in four horns with the harp accompanying is taken up by the wood-winds and carried on to a *fortissimo* climax. A long pause on a chord held by the wood winds leads into a restatement of the first subject and its tempestuous treatment is easily recognized as reflecting the "storm whose deadly blast disperses youth's illusion." A new division, *Allegretto pastorale*, follows, as though the composer here suggests "the soul, cruelly bruised, seeking to rest its memories in the pleasant calm of rural life." The thematic material is drawn from the love theme and is here given by the first violins. A trumpet call "gives the signal" that man's place is at the post of danger. The first theme now heard in the brasses with rushing passages from the strings becomes a mighty martial *Allegro animato*. The coda, *Andante maestoso*, brings back the sweet tranquillity of the first subject.

M-380 Sonata in B Minor

Liszt

This is said to be "Liszt's boldest experiment in original music for the piano alone." It is a big work, one of the most monumental and imposing compositions to be found in piano literature.

The first movement *Lento: Allegro energico*, opens with a broad theme in octaves which is said to have inspired Wagner's *leitmotif* for Wotan. This heavy descending scale passage is followed by a truly Lisztian theme of descending and ascending octave passages leading to a third subject with a drum-like accompaniment (*forte marcato*). The long movement is developed from these three themes. There is no division into separate movements, yet the sections are clearly defined. A big theme of a broad chorale-like character forms the *Andante sostenuto*. It is developed with the three introductory *motifs*, leading without pause into the *Allegro energico* which builds up into a grandiose finale. This work impresses more by its pompous virtuosity than by its real musical worth. The sonata is dedicated to Robert Schumann.

V-14073 { Blezdingele } { Kubilas }

Lithuanian

The first, an old Lithuanian folk dance, is here played by a typical folk orchestra. It consists of a short, decisive theme stated slowly and repeated several times. With each repetition the tempo becomes more rapid. Then the dance starts slowly again and is repeated.

Kubilas is a typical dance played by a village band and consists of the short, decisive phrases so often found in northern folk music.

M-543 Music for Four Stringed Instruments

Loeffer

Charles Martin Loeffler (1861-1935) was born in Alsace and spent his boyhood in Russia and Hungary, later going to Switzerland where he decided to become a professional violinist. He was but twenty when, in 1881, he came to New York City and became a violinist in the orchestras of Leopold Damrosch and Theodore Thomas. Soon after, he joined the Boston Symphony Orchestra and shared the first desk with Franz Kneisel until 1903 when he gave up his orchestral playing in favor of composition. Since Loeffler became an American citizen when he was twenty-six years old, and because his compositions have all been done since he lived in this country, critics have rightly regarded him as an American composer.

Loeffler was deeply influenced by the French impressionism of Debussy and Ravel, though he brings forward in all his works a far greater knowledge of counterpoint than do these French impressionists. Philip Hale once said that Loeffler believed "in tonal impressions rather than in thematic development." And the late Laurence Gilman wrote, "Any new work by Loeffler, no matter what its scope or its character, is inevitably a musical event of the first order, for Mr. Loeffler still remains the most distinguished musical mind of America."

This quartette, which the composer called *Music for Four Stringed Instruments*, was written in 1923 and dedicated to the memory of a friend, a distinguished American aviator who fell in the World War I. The work reflects strongly the modal influences of the Russian Church, especially in the use of the Gregorian Chant, and the *Resurrexi* of the Easter service, which forms the main *motif* of the second movement. The last movement, which is in march time, is intended to depict "the troops on the march for the front, braving death in the face of that resurrection which Nature perennially proclaims with the return of spring."

7486 Edward, Op. 1, No. 1

Loewe

Edward, the first and by many considered the greatest of the Loewe songs, is in the ballad form, which this great German song writer made so popular. The text of *Edward* is taken from an old Scotch folk ballad, still popular in the British Isles and among the mountaineers of America. Brahms chose the story for a piano piece and also wrote a duet on this subject. Loewe through the oft-repeated use of a short phrase has achieved a broad and tragic effect which is most dramatic.

24790 Nobody Saw, Op. 9

Loewe

Loewe's greatest songs are in the ballad form but this is in a lighter vein. It is an early setting of a poem by Gruppe which tells of a young girl who had just been kissed by her lover and hoped that "no one saw."

20410 Crucifixus—for double chorus

Lotti

Antonio Lotti (1667-1740) was proud of his Venetian birth for he always styles himself "Veneto" on the title page of his published works. Lotti was a pupil of Legrenzi, whom he succeeded as choir master of St. Mark's. He wrote his first opera when but sixteen years old. Although seventeen of his operatic works were produced, Lotti is known today only as a composer of religious music. Even during his lifetime his religious music received far greater recognition than did his operas, for history records a trip to Dresden made by Lotti in 1717 in order that he might personally conduct a performance of his *Crucifixus*. Lotti was the last representative of that old severe school of Palestrina, yet he used many of the most modern harmonies with freedom and grace. This *Crucifixus* was written for eight voices. When the famous English musician, Charles Burney, heard this work in 1770, he said of it: "His choral music is both solemn and touching, so capable of expression, though written in the old contrapuntal style, that it affects me to tears. It has both grace and pathos."

1663 Air Tendre et Courante (Tender Air and Courante)

Lully

Giovanni Battista Lully (Jean Baptiste Lully) was born in Florence in 1632 and came to Paris in the suite of the Duc de Guise. He later entered the service of Mlle. de Montpensier as a scullion. But he had brought his violin to France with him and his playing of an Italian dance tune attracted the attention of the Comte de Nocent, and Lully was promoted to the ranks of a member of Mademoiselle's small orchestra. He studied music more seriously, and after several promotions, some accomplished through intrigue, some through worth, we find Lully in charge of all opera given in France, a post which he held for fourteen years. Although he was an unscrupulous rascal, Lully managed to make himself so indispensable at court that the French opera was firmly established by the time of his death in 1687. Lully wrote over thirty ballets and twenty operas. He was not a great composer even for his day, but he held his post in spite of all opposition.

Lully's ballets were so popular that Louis the Fourteenth himself often danced in the performances. These ballets consisted not only of dancing but of musical recitative interspersed with dramatic action, and many lovely airs were contrasted with the more rapid dance tunes. The *Air Tendre* as its name implies was one of these beautiful songs of love, a direct opposite to the *Courante* or rapid dance air which follows it. The *Courante* was a dance form popular in both France and Italy though authorities are not agreed as to its origin. It is a rapid gay dance well reflecting its name derived from the Latin *courir*, to run.

7424 *Alceste*—Overture

Lully

Lully's opera *Alceste* was written in 1674. The libretto was the work of the poet Philippe Quinault, who based his story on that of Euripides. This story was later used by Gluck.

The score of Lully is very simple as his talent in musical composition was exceedingly limited. Yet we owe to him the establishment of one of our earliest musical patterns, namely, the form of the French or Lully overture. This form was still in use at the time of Bach and in fact all the overtures to the Bach suites follow the Lully pattern. This pattern, which may be easily traced in the overture to *Alceste*, consists of a slow stately introduction followed by a rapid movement in fugal style. This form entirely supplanted the opera symphonies of the early Venetian School.

15186 *Atys*—Les Songs Agréables (Pleasant Dreams)

Lully

The opera *Atys* was written in 1676. It belongs to the high period of Lully's popularity with King Louis XIV. It is interesting to note the royal commands which the King made for the benefit of his favorite composer. In 1672 an order was issued that no other theatre except Lully's could employ more than twelve musicians. The following year no other theatre could use over two singers and six violinists, and in 1674 a royal command ordered that no opera could be performed in France except with Lully's permission.

7424 *Thésée*—March

Lully

The opera *Thésée* was written by Lully in 1675 and it is regarded as one of his best works. Although far from ranking as a real musical genius, Lully did establish certain precedents in the French opera which were far in advance dramatically of the Italian operas of his day. He avoided repetition and excessive coloratura singing. His style was so simple and stately that it became exceedingly tiresome, yet his music was sincere in that it fitted the drama and it always had a certain dramatic or theatrical quality which rang true. Lully was to the opera of his day what Racine and Corneille were to the drama. Would that his musical gifts could have been cultivated or that his talent in music had been as great as it was in the part of manager, ballet master, machinist, and conductor!

7424 *L'Triomphe de l'Amour* (Love's Triumph)—Notturmo (Nocturne)

Lully

Lully's first opera was *L'Triomphe de l'Amour* which was produced in 1672. This *Notturmo* is an interesting example of the type of French music popular in the seventeenth century.

35920 *Ein' feste Burg* (A Mighty Fortress)

Luther

Martin Luther (1483-1546) wrote this great chorale while a prisoner in the Wartburg Castle in Eisenach. It is said that it was first sung by his followers when they made the triumphal entry into Worms, and from that day its popularity was assured. It was the battle hymn of the soldiers under Gustavus Adolphus, who often sang the hymn during their battles. Luther was contemporaneous with Josquin des Prés, of the second period of the Netherland School.

35813, V-6093 *Vom Himmel Hoch* (From Heaven Above)

Luther

In his youth, a carol singer on the streets of Erfurt, Luther noted that the most popular carols were in four part harmony. He wrote several Christmas Hymns for

the use of the Carolers and also for the Church services, and they are still heard in Germany at Christmas time. The best-known Luther carol is *From Heaven Above I Come to You*. This was written in 1540 for Luther's little son, Hans. It was a tradition in the Luther household that the first verses should be sung as a solo by a singer impersonating the angels, and that the remaining verses should be sung as a chorus. This Chorale is used by Bach in his great *Christmas Oratorio*.

The arrangement on 35813 of one of Luther's Christmas hymns was made by F. M. Christiansen, Director of the St. Olaf's Choir of Northfield, Minnesota.

11948-11950 Concerto No. 2 in D Minor for Piano, Op. 23

MacDowell

This work was completed in 1885 at Wiesbaden when the composer was but twenty-four years old. He dedicated it to his piano teacher, Terese Carreno, who was responsible for its first popularity because she played it all over the world.

The work follows the customary three-movement pattern. The first movement opens *largo* with a theme for the strings. This is followed by an episode for piano which brings forward a theme to be developed later in a more extensive manner. The wood winds state the first theme again and the piano gives forth the second subject. The movement is of a rhapsodical character and ends *pianissimo* with reminiscences of the first theme given out by the strings and wood winds, accompanied by chords in the piano.

The second movement is a gay *presto*. It is said that MacDowell had in mind Shakespeare's scolding lovers, Benedick and Beatrice.

The third movement is a *largo*. The basses, accompanied by kettledrums, bring back the second subject of the first movement. The piano interrupts with some reminiscences of the first movement, after which the first theme of the finale is given out by the clarinets and bassoons *allegro*. This is repeated by the piano and by the brass choir. The second subject, similar to the second theme of the first movement, is then stated by the full orchestra. The solo instrument takes up the subject over a stringed accompaniment, which is later repeated by the orchestra *fortissimo*.

20342 Indian Suite No. 2, Opus 48—Love Song

MacDowell

The *Indian Suite* is one of the greatest of the orchestral works left by Edward MacDowell. It was one of the first attempts made to idealize the music of the American Indian.

Philip Hale called this suite "one of the noblest compositions of modern times." MacDowell took for his subject matter actual themes from North American Indian tribes, whose music he studied for many years. These themes are full of elemental force and strength, which MacDowell has idealized into a poetic conception of the past greatness of the race of red men. The *Love Song* is the second movement of the suite. The opening theme is a love song of the Iowa tribe. Notice the beautiful use of the flute. The contrasting theme is of equally tender charm and develops in passionate intensity. The opening theme is then heard again and the *Love Song* draws to a tender close.

15657 Indian Suite No. 2, Op. 48—Dirge

MacDowell

MacDowell's *Indian Suite* bears five separate titles for the movements: *Legend, Love Song, In War Time, Dirge, Village Festival*. The *Dirge*, or fourth movement, is introduced by tolling bells. The song itself is mournful and intense in its grief but dies away quietly at the end.

20153 Of a Tailor and a Bear

MacDowell

In his early life, Edward MacDowell wrote a number of short compositions under the *nom de plume* of Edgar Thorn. *Of a Tailor and a Bear* is one of these works. It is a clever musical portrayal of an old folk tale of a tailor, who was such a lover of music that he always kept his violin beside him as he worked. One day as he was busily working, he heard a great commotion on the street, and suddenly a big bear appeared in his doorway. Although he was very badly frightened, the tailor remem-

bered that bears love music; so he began to play, and the bear was so delighted that he began to dance. Soon the keeper came and led the dancing bear away, and the tailor, much relieved, settled down to his work.

20803 Of Br'er Rabbit

MacDowell

Of Br'er Rabbit is the second in the series of piano pieces which Edward MacDowell wrote in his Log Cabin in the Peterborough woods, and which were published in 1902 under the collective title of *Fireside Tales*. *Of Br'er Rabbit* is built on a roguish tune which is developed with variety and that droll humor of which MacDowell was a master. MacDowell greatly admired Joel Chandler Harris and his stories of *Uncle Remus* and *Br'er Rabbit*. The composer had great affection for this little piano sketch which is one of the most delightful of his short compositions.

20396 { Sea Pieces—To the Sea } { Sea Pieces—Nautilus }

MacDowell

These two piano compositions belong to the group of eight numbers entitled *Sea Pieces*, which were published in 1898. This set contains some of the finest of the tone poems by MacDowell. They are all short and each is prefaced with a poem by the composer. Lawrence Gilman says of them: "This music is full of the glamour, the awe, the mystery of the sea; of its sinister and terrible beauty; its secret allurements."

To the Sea is the first number in the series and although it is but thirty-one measures long it is one of the most remarkable tone paintings of the sea in the realm of music.

Nautilus, which is headed *A fairy sail and a fairy boat*, is number seven in this set and is considered the most beautiful of any of these sea pictures.

Songs

4017 { Long Ago, Sweetheart Mine (2) A Maid Sings Light } { The Swan Bent Low (2) The Sea }

MacDowell

MacDowell left forty-two songs for single voice and piano. In an interview published shortly before his death, MacDowell said that he believed "song writing should follow declamation" and that the "accompaniment should be merely a background for the words." He also said, "Music and poetry cannot be accurately stated unless one has written both." MacDowell wrote the verses for almost all his songs because, as he said, he liked "stringing words together."

Lawrence Gilman says:

"In almost all of MacDowell's songs the voice is predominant over the piano part, although he is far, indeed, from writing mere accompaniments; the support which he gives the voice is consistently important, for he brings to bear upon it all his rich resources of harmonic expression. But though he makes the voice the paramount element, he uses it in general, rather as a vehicle for the unconscious expression of a determined lyricism than as an instrument of precise emotional utterance."

Long Ago, Sweetheart Mine, is the first of the four songs comprising Opus 56, published in 1898. The verses are by the composer and the sentiment describes an elderly couple who are recalling their undying love for each other in the far-away days of youth. This is a tender and pathetic bit of writing, free from commonplace sentiment.

The Swan Bent Low is the second of the series Opus 56, and is considered one of MacDowell's most beautiful lyric tone poems.

A Maid Sings Light, words by the composer, is also one of this set of four songs. This dainty and delightful song is a warning to the lad not to lose his heart to a maiden who "sings light" and also "loves light."

The Sea, is No. 7 in the series Opus 47, published in 1893. It is considered by the majority of critics the greatest of the MacDowell songs. Gilman describes it as "a superb tragedy."

1172 *Thy Beaming Eyes*

MacDowell

One of the best known songs by MacDowell is *Thy Beaming Eyes*. It is in a slow, almost grave measure, but is full of true emotion and sincerity. It follows the art song form, in that its stanzas differ from one another in slight changes of melody. Notice the beautiful use of the harp *arpeggio* just before the end.

20803 *To a Humming Bird*

MacDowell

This dainty and imaginative little piece which the composer indicated "should be played as fast and lightly as possible," belongs to a set of *Six Fancies for Piano*, that were published in 1898.

20396 *Witches' Dance*

MacDowell

One of the early musical fantasies by MacDowell was the *Witches' Dance*, which was published in 1884. This was one of the works written while MacDowell was teaching in Germany.

20342 *Woodland Sketches—From an Indian Lodge*

MacDowell

This tone poem is No. 5 of *Woodland Sketches*. Here MacDowell struck a new note in the development of Indian music. Although the composer has retained the true characteristics of Indian music, he has added an idealism of his own. This clever musical sketch is not so much an accurate tone painting of a pow-wow scene in an Indian wigwam as it is the tribute of an American Poet to "The First American." It depicts in miniature the tragic drama of the "vanishing race."

20803 *Woodland Sketches—From Uncle Remus*

MacDowell

From Uncle Remus is the seventh of the *Woodland Sketches*. As he had always greatly enjoyed reading the stories of Uncle Remus, MacDowell has put into this sketch a wealth of jolly humor, and the joyous, happy spirit with which the movement opens continues to the end.

1152 *Woodland Sketches—To a Water Lily*

MacDowell

To a Water Lily, like its companion, *To a Wild Rose*, is a most remarkable piece of tone painting. It suggests most effectively the white lily floating on the quiet water of the lake. The contrasting middle section describes a disturbance of the water and for a few moments the flower rocks unsteadily in the breeze. The opening theme then returns and the exquisite melody comes to an end.

1152 *Woodland Sketches—To a Wild Rose*

MacDowell

Of all MacDowell's compositions, none has been more universally popular than the series of short pianoforte pieces, entitled *Woodland Sketches*, Opus 51, published in 1896. These little compositions were written while MacDowell was living in Boston, shortly before he took up his duties at Columbia University. *To a Wild Rose* belongs to this group of compositions. These selections are of the class of music which reflects poetic thought, for although bearing titles, they leave much to the imagination of the hearer.

20803 *Woodland Sketches—Will o' the Wisp*

MacDowell

Will o' the Wisp is the second of the *Woodland Sketches*. This dainty little piece is a perfect tone picture of those mysterious dancing insects who brighten the summer evenings with their flickering light.

M-256 *Symphony No. 2, in C Minor (Resurrection)*

Mahler

Gustav Mahler (1860-1911), as did Bruckner, left nine great symphonies. Mahler frequently added voices and choruses to his symphonic works and many of his symphonies overstepped the rules of classic form. Greatly influenced by Wagner, Mahler opened up many new paths in the use of orchestral instruments, paths that were followed by Richard Strauss long before Mahler's own works became gen-

erally known. Mahler always showed his folk humor in his works, even in those in which he rises to a heroic sublimity. His great knowledge of instrumentation, for he possessed a virtuoso control over his orchestra, coupled with his mastery of counterpoint, led him into a free expression of heroic grandeur that often totally disregarded the conventions of classical symphonic forms. His themes, however, were rarely worthy of the magnificent treatment they received at Mahler's hands. They were often banal and quite unsuited to Mahler's genius. The second symphony produced in 1895 breaks over all formal restrictions. It is in seven movements, the voice being used in two. The first movement is full of the musical satire that Mahler loved to employ. As one writer has said, "it sounds as though one were striving to believe a horrible piece of news." The form of the first movement follows the sonata outline in that two subjects are employed, developed and brought back in the orthodox manner. The second movement is an *Andante con moto* which Mahler has termed *gemächlich*. He uses this word frequently in his scores to depict the easy, carefree movements which are a striking characteristic of his compositions. This movement is in the style of a folk song. Note the various obligato passages throughout the movement which suggest humor and happiness. The third movement is a quiet one in 3-4 time which leads directly into the fourth movement, a vocal solo to words taken from "Des Knaben Wunderhorn." This is very beautiful and impressive. It is followed by a movement filled with satiric humor which consists of various contrasted passages. The opening chorales are followed by an impressive passage marked on the score "The Voice Crying in the Wilderness." This is followed by a march and a very fiery passage in 3-8 time and many changes of key and orchestral combinations. The last movement bears the inscription "The Last Summons." It is supposed to symbolize the resurrection of nature in springtime. The horns and trumpets offstage sound the signal, which is answered by the solo flute and drums. A chorale *Auferstehen, Auferstehen* (*Resurrection, Resurrection*) follows. The finale rises to a great climax. No more original symphony is to be found in all modern music.

12329, 12330 Cantari alla Madrigalesca

Malipiero

Gian Francesco Malipiero (1882-) is one of the younger of the Italian modern composers. Born in Venice, he was brought as a child to Germany and received the greater part of his education in Berlin and Vienna. He returned to Venice for a while, later going to Rome where he worked with Ravel and came under the influence of Stravinsky. The National Music Competition in Rome interested him, and he submitted several compositions under different names. When the awards were given, four out of five of the winning compositions were by Malipiero, who rushed to Rome to try and explain the situation. He was severely criticized by the Italian press, and when one of his prize-winning works was first performed, it was violently hissed.

For a number of years after the World War, Malipiero did no composition, his enthusiasm for music apparently being crushed by his war experiences. Since 1925 he has been a constantly growing figure in modern music, and while many of his works sound strange it is rather because he is seriously attempting something new than that he wishes to startle and amaze.

The *Cantari alla Madrigalesca* (songs in the style of Madrigals) was written in 1931. It is in one connected movement although the composer has subdivided it into strophes or stanzas. It is written for string quartet.

8286 Adagio

Marcello

Benedetto Marcello (1686-1739) was a Venetian nobleman who took up music as an amateur and later became known as a composer because of his setting of fifty of the Psalms. These he wrote for voices in two, three, and four parts, with additional obligato for violins and cello, and with a figured bass accompaniment in the organ or harpsichord. He used Jewish melodies in use in the Venetian synagogues as his melodic material and introduced many of these airs for his stringed instruments. This *Adagio* is one of these melodies and is exceptionally lovely.

M-98 *Cavalleria Rusticana* (Complete Opera)
(See Victor Book of the Opera.)

Mascagni

8109 *Cavalleria Rusticana—Siciliana* (Thy Lips Like Crimson Berries) *Mascagni*

Pietro Mascagni (1863) is known chiefly because of his opera *Cavalleria Rusticana* which won the Sozogna prize in 1890. It has since remained one of the most popular works in the repertory of the world's opera houses. The story is a dramatic, almost brutal one, founded on a Sicilian tale by Verga. The opera is short, vivid and direct, not only in its action, but in its musical setting.

This beautiful aria is, in reality, a part of the prelude to the opera. The opening measures of the introduction are played by the orchestra; then to the harp accompaniment Turiddu (tenor) is heard behind the scenes singing this graceful song.

9886 *Cavalleria Rusticana—Chorus—Gli aranci olezzano—*
(Perfume of Orange Blossoms)

Mascagni

This is the opening chorus sung first by the women and then by the men's chorus. As it is being sung the curtain rises to disclose a scene of rare loveliness. It is Easter morning and the air is fragrant with the odor of orange blossoms.

4303 *Cavalleria Rusticana—Intermezzo*

Mascagni

This famous *Intermezzo* has won universal popularity. Mascagni's short one-act opera is divided into two parts, and between these two scenes of tragedy and horror he introduced this musical message of peace, which breathes an air of simplicity and holy love. Dramatically, it does not fit into the opera, save to bring into contrast the scenes of tragic turmoil, but played as a concert number, it has made its composer famous.

6693 *Don Quichotte—Final Scene*

Massenet

Don Quichotte, based on the Cervantes story, was one of the last operas by Jules Massenet (1842-1912). It was produced at Monte Carlo in 1910. Henri Cain greatly changed the Cervantes story, making Dulcinea a Spanish courtesan, who first laughs at Don Quichotte, then, realizing his simplicity and true devotion, tells him of her unworthiness and sends him away.

In the last act, Don Quichotte, disillusioned by Dulcinea, but still attended by his faithful squire, Sancho Panza, is in a dense forest. He stands upright against a tree, and even though he realizes death is approaching he still dreams of his magic kingdom. "Take this isle I give thee," he says to Sancho. "It is always in my power to present to you as my gift this isle of dreams." He dies with the name of Dulcinea on his lips.

6599, 14902 *Les Erinnyes—Élégie* (Song of Mourning)

Massenet

Jules Massenet wrote the incidental music for Leconte de Lisle's antique drama, *Les Erinnyes*, in 1873. The drama was not a success, but much of Massenet's music was so popular that he was urged to arrange it in the form of a suite for orchestra. The theme of the *Invocation*, which was played by the violoncello as Electra poured the libations upon her father's tomb, was so beautiful that Massenet used it also as the melodic material for the famous song, *Élégie*.

6604 *Hérodiade—Il est doux, il est bon* (He is Kind, He is Good)

Massenet

The opera of *Hérodiade* by Massenet brings to the story of Salome and John the Baptist a love theme not found in the other operas based on this story. In the first act the Princess Salome sings of her infatuation for the prophet in this lovely aria in which she tells of his kindness and goodness to her and of the wonderful religion he brings.

1639 *Hérodiade—Vision fugitive* (Fleeting Vision)

Massenet

This aria for baritone occurs in the second act of Massenet's *Hérodiade*. King Herod is in his private chamber watching the dancers who sensuously pass before

him. He thinks only of the beauty of Salome. To him is brought a mysterious potion that will enable him to see in a vision the woman he loves. As he drinks the potion he beholds, as if in a dream, a tantalizing vision of Salome.

6785 *Jongleur de Nôtre Dame, La*—The Legend of the Sagebush *Massenet*

This aria occurs in the second act of the mystical opera, *The Juggler of Notre Dame*. The scene is the study of the Abbey, and the monks have been discussing the merits of their relative arts. After they have gone into the chapel, Jean sadly exclaims, "And I alone have nothing to offer Mary." The cook, Boniface, then tells him the legend of the sagebush, a mediæval story, which Massenet has here set to an old folk song.

This tale says that Mary, fleeing from the vengeance of Herod, sought to hide the holy babe. She appealed to a rosebush to open wide its petals and shield her son, but the rose declined to thus soil her dress. A humble sagebush was more kind, and formed a safe cradle wherein to hide the child Jesus, and so was blessed by Mary.

8421 *Manon—Le Rêve* (The Dream) *Massenet*

In the second act of *Manon*, Des Grieux joins Manon in their apartment and, noticing that she has been crying, tries to sooth her by relating a dream he has had, in which he fancied they were living in a humble cottage deep in the forest, happy in wedlock.

1846 *Manon—Gavotte* *Massenet*

Manon, by Jules Massenet based on the novel by Abbé Prevost, was produced in Paris in 1884. Ever since it has been one of the most popular of the French operatic works.

The first scene in the third act takes place on the promenade of the Cours la Reine. It is here that Manon sings her famous *Gavotte*. Often this scene is omitted, and the *Gavotte* is then introduced into the fourth act, which takes place in the Hôtel de Transylvanie, a gambling house in Paris.

8422 *Werther—Why Awake Me?* *Ossian's Ode* *Massenet*

Many authorities consider *Werther* Massenet's best opera. It is a French version of Goethe's celebrated tragedy, "The Sorrows of Werther," which was in reality the romantic story of the German poet's own life. The scene in the third act of the opera shows the living-room in the home of Albert and Charlotte. Werther comes to bid farewell to Charlotte, and, noticing the poems of Ossian on the table, he reminds Charlotte of the happy days, when together they translated those beautiful odes. He sings an old Gælic air set to Ossian's *Ode to Spring*.

"Oh! wake me not, thou breath of spring,
Thou breath of spring.
Let me dream on, as one who knows
Bleak winter with its chills and snows,

And dreads awakening.
The stranger found me fair to see—
And now—in scorn, he passes me,
To see so sad a thing!"

M-277 *Concerto in E Minor for Violin, Op. 64* *Mendelssohn*

The only violin concerto written by Mendelssohn (1809-1847) dates from the years 1838 to 1844. It was first played by Ferdinand David at a Gewandhaus Concert in Leipzig in 1845. The concerto follows the regular three movement pattern, the first movement being *Allegro molto appassionata*; the second, *Andante*, and the third beginning *Allegretto non troppo* and ending *Vivace*. The violin part is of great beauty and gives the solo instrumentalist a rare opportunity to display his technique as well as his tonal powers. Doubtless Mendelssohn was greatly aided in the writing of this by his friend David. No concerto for violin has even won such universal popularity.

9104 *Elijah—Hear Ye, Israel* *Mendelssohn*

Elijah is regarded as the finest oratorio written since the time of Haydn. It was first heard at Birmingham, England, August 26, 1846.

Mendelssohn considered *Elijah* to be "the grandest and most romantic character

that Israel ever produced," and it was with this feeling in mind that he began work on this, "the most dramatic of all oratorios."

The musical character of the great Hebrew prophet which Mendelssohn has drawn is that of "a man strong and zealous, full of bitterness and scorn, the antagonist of the rabble, yet borne aloft on the wings of angels."

This soprano air from Mendelssohn's opera *Elijah* occurs at the beginning of the second part of the oratorio. It is one of the most exquisite dramatic airs for soprano found in the literature of music.

6555 *Elijah—Oh, Rest in the Lord*

Mendelssohn

This air for contralto occurs in the second part of the Mendelssohn's oratorio, *Elijah*. The prophet is discouraged and voices his complaint in the aria, *O Lord, I Have Labored in Vain*. In answer to his cry of despair, the voice of the angel is heard breathing comfort and bidding him to rest in the Lord. It is said that Mendelssohn here made use, probably unconsciously, of the tune of the old Scotch ballad, *Auld Robin Gray*, for there is a striking similarity in the two themes. The text is: "Oh, rest in the Lord: wait patiently for Him and He shall give thee thy heart's desires. Commit thy ways unto Him, and trust in Him, and fret not thyself because of evil-doers."

35829 *Elijah—He Watching Over Israel*

Mendelssohn

The chorus, *He Watching Over Israel*, occurs in the second part of the work. Elijah's plaint of heartbroken discouragement, "It is enough, O Lord, now take away my life," is followed by a trio for three angelic voices, *Lift Up Thine Eyes*, and this tender chorus which promises that "He watching over Israel, neither slumbers nor sleeps."

11886 *Fingal's Cave—Overture (Hebrides)*

Mendelssohn

The overture, *Fingal's Cave*, sometimes called *The Hebrides*, is an excellent example of the concert overture, that form of program music which Mendelssohn gave to the world. In 1829 when the composer was a youth of twenty he made a trip to the British Isles, and was much impressed by the sea cavern known as Fingal's Cave. This cave is on the little island of Staffa, one of the Hebrides group, lying off the coast of Scotland in the Atlantic Ocean. Mendelssohn wrote home to his family of this visit and sent the opening measures of this overture so that "you may see how extraordinarily the Hebrides have affected me." The overture was completed three years later and first performed in London in 1832. Notice the use of the two main subjects, and how Mendelssohn has developed them in relation to the sonata form, yet at the same time painting a perfect tone poem of the lonely island, with its rocky cave where "the dark green waves form the floor."

35856 *Hear My Prayer (Oh for the Wings of a Dove)*

Mendelssohn

This hymn for soprano solo with chorus and organ belongs to the list of Mendelssohn's compositions without opus number. It was written in 1844, and later the composer orchestrated the work.

11919, 11920 *A Midsummer-Night's Dream—Overture*

Mendelssohn

Mendelssohn never wrote an opera, but this music to Shakespeare's comedy, *A Midsummer-Night's Dream*, is sufficient to give him a high place among dramatic composers. The overture was written for a performance of Shakespeare's comedy, which was given by the Mendelssohn family, when the composer was a boy of seventeen. Seventeen years later the remainder of the incidental music was written. In its truest sense, this overture belongs to the style of concert overtures, which Mendelssohn later gave to the world. Frederick Weicks thus describes this work:

"The sustained chords of the wind instruments with which the overture opens, are the magic formula that opens to us the realms of fairyland. The busy tripping first subject tells us of the fairies; the broader and more dignified theme which

follows, of Duke Theseus and his retinue; the passionate second subject of the romantic lovers, while the clownish second part pictures the tradesmen, and the braying reminds us of Bottom, as the ass. The development is full of bustle and the play of the elves. In conclusion, we have once more the magic formula which now dissolves the dream it before conjured up."

7080 A Midsummer-Night's Dream—Scherzo

Mendelssohn

This sparkling fairy scherzo occurs as an entr'acte to the first and second acts of Mendelssohn's musical setting for *A Midsummer-Night's Dream*. This is a dainty and delicate piece of writing for orchestra, being scored for strings, wood winds, two horns, two trumpets, and kettledrums. The two contrasting themes are used in the regulation two-part dance form.

4312 A Midsummer-Night's Dream—Nocturne

Mendelssohn

This *Notturmo* or *Nocturne* is the incidental music to be played between the third and fourth acts of Mendelssohn's setting of Shakespeare's *A Midsummer-Night's Dream*. The four lovers are lying asleep in the woods, and to the strains of this lovely melody, Puck appears with the remedy that shall straighten out the love tangle and make all happily reunited. The opening theme is a most beautiful use of the French horn. The harmony is exquisitely furnished by 'cellos and bassoons. The coda ending is a charming bit of writing, here given to two flutes.

11920 A Midsummer-Night's Dream—Wedding March

Mendelssohn

The great popularity of this *Wedding March* has never been equalled. There have been few marriages since 1843 when this work was produced that have not been enhanced by the majestic strains of this noble wedding march. In its original setting, the march occurs between Acts IV and V and leads on to the stage the Duke Theseus, Hippolyta and the four lovers, whose past adventures form the narrative of *A Midsummer-Night's Dream*.

The plan of the march is quite simple; following the preliminary trumpet calls, the familiar principal subject is given out *fortissimo*. This subject is in two parts, each repeated. A contrasting subject in B major follows, after which the opening march returns. The trio is followed by a return of the first subject and a Coda based upon the principal theme, the second subject not being heard again.

1837 On Wings of Song

Heine-Mendelssohn

Originally this charming composition was a song, but it is equally popular as an instrumental composition. It is one of the best beloved of Mendelssohn's short works.

11791 Ruy Blas—Overture, Op. 95

Mendelssohn

Mendelssohn wrote this concert overture in 1839. It portrays the story told by Victor Hugo in his poetic drama "Ruy Blas" which was produced in Paris in 1838. Ruy Blas is a servant of Don Sallust, a Spanish nobleman who has been offended by Donna Maria the Queen. In order to avenge himself, Don Sallust dresses Ruy Blas in sumptuous garments and introduces him at Court as his younger brother, Don Cesar de Bazan. The Queen falls in love with the handsome young Don Cesar and creates him a Duke. Don Sallust surprises the lovers and informs the Queen who her new Duke really is. Unable to bear the disgrace Ruy Blas takes poison and falls dead at the Queen's feet. This drama was announced for production in Leipsic and Mendelssohn was asked to write an overture for it. He had but one week to do the composition and at first refused the commission because of his great dislike for the Hugo drama. But as he wrote his mother, "they put me on my mettle and I therefore have done my best." Mendelssohn never liked the overture and it was not published until after his death. The introduction with its opening imperious chords is supposed to represent the outraged Don Sallust and his desire for revenge. The first subject of the *Allegro* in its youthful ardor is said to depict the entrance of the young servitor into the Court as Don Cesar de Bazan. The passionate second

subject portrays the Queen and her love for the young nobleman. It is quite easy to follow the story in the Mendelssohn music, ending with the tragic coda in which Ruy Blas falls dead before the Queen.

7388 St. Paul—But the Lord is Mindful of His Own

Mendelssohn

This great aria for contralto is one of the favorite oratorio selections which has found its way to the concert stage. In its original setting it occurs in the first part of the oratorio *St. Paul*, the first work in this form which Mendelssohn gave to the world. After the martyrdom of St. Stephen, Saul appears "breathing out threatenings and slaughter" against all the Apostles. His aria is followed by the voice of comfort from the contralto.

1326 Spinning Song—Songs Without Words, Op. 67, No. 4

Mendelssohn

The *Spinning Song* is one of Mendelssohn's popular short compositions for piano. It is the type of brilliant composition which Mendelssohn showed to the best advantage in his *Rondo Capriccioso* and *Scherzo* from *A Midsummer-Night's Dream* music.

1242 Spring Song—Songs Without Words

Mendelssohn

This favorite composition is the last work in book five of Mendelssohn's *Songs Without Words*. These pieces for pianoforte were Mendelssohn's expression of the romantic use of the principle of poetic thought. Although these works bear titles and are, in a certain sense, programmatic, in that they have imitative effects freely employed, they are not in the modern sense program music. In form, this composition follows the regular song pattern.

M-294 Symphony No. 4, in A Minor (Italian)

Mendelssohn

Mendelssohn composed this symphony during his stay in Italy in 1831. The opening and closing movements were written in Rome. He wrote his sister Fanny from the Eternal City, "The *Italian Symphony* is making great progress. It will be the gayest thing I have ever done, especially the last movement. For the *Adagio* I have not found anything exactly right; I shall have to put it off for Naples."

The opening movement *Allegro vivace* is said to embody Mendelssohn's feelings on arriving in Italy from Switzerland. It is full of "the season of blossoms, the blue skies" which he so feelingly describes in his letters home. It is refined, genial, and gay. The first subject stated by the wood winds is irresistibly happy and charming. The second subject is given by the clarinets. After the repetition of the subjects, the free fantasia starts with a delightful fugato passage for strings, which develops the first subject in such a manner that it seems like entirely new material. The second subject is now brought in with solo for the 'cello, an instrument Mendelssohn enjoyed featuring. Then gaily and cheerfully the subjects are brought back and a coda ending brings this joyous movement to a close.

The second movement is the customary *Andante* which is often called *The Pilgrim's March*. It opens with "a call to prayer or meditation reminiscent of the cry of the muezzin on his minaret." The song-like melody is stated by the violas, clarinets, and bassoons; a more cheerful strain for two flutes coming as a contrast in the trio.

The third movement, *con moto moderato*, takes the place of the scherzo. The opening theme, reminiscent of Mozart, may have been inspired by one of the early Venetian folk songs of like character.

The finale inspired by the carnival season of Rome is in the form of the saltarello, that gay peasant dance which is frequently called also the romanesca. Not quite as animated as the tarantella, the saltarello is still a brilliant and dashing dance. Mendelssohn develops two saltarello themes, one for flutes, the other for violins, and finally introduces into the whirling maze of tone a real tarantella given by violas with drums accompanying, which brings the movement to a tumultuous ending.

4272 Venetian Boat Song, No. 2

Mendelssohn

No short work for piano ever achieved greater popularity than the *Songs Without Words* by Mendelssohn, yet today few are ever heard. Possibly the most popular are the *Venetian Boat Songs* which were imitative of the barcarolles the composer had heard the gondoliers sing on the canals of Venice. This is the *Venetian Boat Song, No. 2* of Opus 30. On the reverse of this disc is a *Song Without Words*, called *The Sadness of Soul*, Opus 53.

20384 { Cielito Lindo—Waltz }
{ Mexican Dances Nos. 1 and 2 }

Mexican

The formation of the Orquesta Tipica Mexicana is due to the efforts of President Obregon of Mexico, who gathered together the best performers he could find amongst Mexican musicians, and particularly upon those instruments which are typically Mexican. The orchestra was formed in 1920, was supported by government funds, and became the official Presidential orchestra until the advent of General Calles to the Presidency. Government support having been withdrawn, the orchestra made several trips to the United States, touring the East in 1926-1927, under the conductors Torreblanca and later, Briseño, where the organization placed itself upon a substantial footing. Besides the string section of first and second violins, violas, cellos, double basses, and harp, the instruments include some unusual native instruments, including salterios (psalteries), stringed dulcimers plucked by pointed rings attached to the player's fingertips. Another instrument is the *bajo sexto*, or large bass guitar; there also are bandolons, or large mandolins, with 24 strings, which carry the air, and a set of marimbas. Two instruments are very unusual; the *teponaztli*, an instrument of carved ebony, split in such a manner that when struck with rubber hammers it produces a sound like beating upon a hollow log. This instrument has descended from the Aztecs who used it to accompany their religious chants. The other is the *güiro*, a notched gourd, over which is drawn a small piece of ivory to produce a peculiar rasping sound to accent the syncopation. This is likewise an original Aztec instrument to accompany dancing. The orchestra here plays the famous waltz written by a blind Mexican street singer, and brought into the United States from Cuba. Particular attention should be brought to the trio part for marimba, the instruments here played being considered the finest of their kind in the world. The Mexican dances on the other side exhibit the style of interpretation, as well as the color of the various instruments mentioned above.

1141 La Golondrina

Mexican

La Golondrina (The Swallow) was written by Narciso Seradell, a Spanish composer. It is a curious fact that this song has been taken to heart by the entire population of Mexico, where it has assumed a national importance. Someone has called it the Mexican *Home, Sweet Home*. It is a song dealing with birds and their poetic usefulness in carrying messages to loved ones.

68730 National Airs of Mexico

Mexican

This is a very attractive arrangement by Rafael Gallindo of some of the most characteristic melodies of Mexico with an introduction and connecting snatches of Mexican melodies. Part I contains three main selections: (1) *El Jarabe* (A popular dance); (2) *Guayito* (The Guard); (3) *Las Mañanitas* (Morning Serenade). Part II contains (1) *Marcha Zaragoza* (General Zaragoza's March); (2) *Las Magaritas* (The Daisies); (3) *El Periquito* (Little Parrot); (4) *El Sombrero Ancho* (The Wide Sombrero); (5) *El Durazno* (The Peachtree); (6) *Himno Nacional* (Mexican National Hymn).

Particular attention should be given to the *Jarabe*, also called *Jarabe Tapatio*, from Guadalajara, on the west coast. This is danced by a couple, the man, called *Charro* or cowboy, and the girl, called *China Poblana* or Pueblo girl. The man wears a typical cowboy costume with a large, ornamented sombrero, while the girl wears a brilliantly colored costume with scarf and fancy slippers. The dance

pantomimes a courtship, the man encircling the girl, keeping time with his boots. The girl first repels, and finally accepts the advances of her partner, who then throws his sombrero before her; the girl then performs the quickened steps of the dance around the brim of the sombrero. The last part of this dance is not heard on this record, but is available in fuller form on record No. 79174.

7153 *L'Africaine*—Adamastor, re dell' Acqua (Ruler of Ocean) Meyerbeer

Grove says that *L'Africaine* is "the most purely lyrical of any Meyerbeer opera." This lengthy opera was not produced until after the death of its composer, although he worked on it for nearly thirty years.

The story centers on an actual historical character, Vasco di Gama, the Portuguese navigator, but the adventures the opera narrates would make a motion picture scenario writer wild with envy. Although the opera has many effective and theatrical situations there are countless absurdities in both plot and action.

Nelusko, the slave, sings this baritone aria at the opening of act three. The scene takes place on Don Pedro's ship which Nelusko is secretly planning to destroy so that he may return to rule his tribe in Africa. He tells in this aria the legend of "Adamastor, the monarch of the pathless deep."

12150 *L'Africaine*—O Paradiso (Oh Paradise) Meyerbeer

The greatest tenor aria in this work is *O Paradiso*, sung by Vasco in the fourth act. He is a captive and is to be brought before Selika to be sentenced to death. For a few moments he is left alone with the guard and he improves this opportunity by singing: "Hail! fruitful land of plenty, an earthly paradise thou art. O Paradise on earth."

11-8225 *Dinorah*—Ombre leggiera (Shadow Song) Meyerbeer

Although rarely heard today, the opera of *Dinorah* gives a remarkable opportunity for the coloratura soprano to show her vocal powers. The heroine of the story, Dinorah, becomes demented, because she fears her lover has deserted her. Accompanied by her goat, she wanders about the country, searching for her beloved one. The *Shadow Song* occurs as the opening scene of the second act. It is moonlight in the woods. Thither comes Dinorah, and as she dances with her shadow, she sings this beautiful coloratura aria.

20637 *Fackeltanz* (Torchlight Dance, No. 1) Meyerbeer

The *Fackeltanz* (*Marche aux Flambeaux*) is a torchlight procession, which has survived from the old mediæval tournaments. The procession marches around the hall and passes through many interesting ceremonies during the playing of the march, which, in character, is very much like the Polonaise. Meyerbeer wrote four of these compositions, the first being composed for the marriage of the King of Bavaria, in 1846. Although this record is made by band instead of orchestra, the original is heavily scored for the brass choir, hence much of the real character of the piece is here retained. The remarkable use of the tuba, which here gives the theme of the trio, should be noticed especially.

7146 *Les Huguenots*—Nobles Seigneurs Salute! (Noble Sirs, I Salute You!) Meyerbeer

This is the aria sung by Urbain, page to Queen Marguerite de Valois, in Meyerbeer's historical opera. The composer first wrote the part for soprano, but later changed it to contralto for Alboni, a famous contralto, who took the part in London. The aria is sung in the banquet scene at the house of Count de Nevers, when the page delivers a letter from the queen to Raoul, a Huguenot gentleman.

6803 *Le Prophète*—Ah, mon fils (The Prophet—Ah, My Son) Meyerbeer

Le Prophète was produced in Paris, in 1849, thirteen years after its predecessor, *Les Huguenots*.

The scene is laid in Holland, in 1534; the story is of John of Leyden. This aria for contralto takes place in the second act and is sung by Fides to her son John, following the scene where he is obliged to give up his betrothed, Bertha, in order to save his mother's life.

7146 Le Prophète—O Prêtres de Baal (Prison Scene)

Meyerbeer

This great aria for contralto occurs in the fifth act of Meyerbeer's opera, *The Prophet*. After her son has denied her, Fides is led to a dungeon in the palace. Alone in the darkness, she cries aloud, "O Priest of Baal, where have you led me? Have pity upon me!" This aria is sometimes called *Prison Scene*.

12091-12094 Sinfonietta for String Orchestra, Op. 32, No. 2

Miaskovsky

Nikolai Miaskovsky (1881-), like many of the Russian composers of Czarist days, was educated in a profession other than that of music. It was natural that Miaskovsky should have chosen his father's career, and he became a student of the Royal College of Engineers, although his musical studies were continued under Glière and Rimsky-Korsakov. During World War I Miaskovsky served in the Russian army as an engineer. Then followed the Revolution which brought hard days, and it was not until 1921 that the composer was able to go on with his musical career. Yet the number of his works show him to have been most diligent. Miaskovsky has completed over twenty symphonies, much chamber music and many short compositions for piano and single instruments.

Although he is a modern in his feeling and musical expression. Miaskovsky shows in all his works the same intense Russian characteristics that are the outstanding features of the works of his idol, Tchaikovsky.

The *Sinfonietta* is his second work for small orchestra. It was given its first American performance in 1933. It is in three movements: *Allegro*, *Andante* and *Presto*.

The first subject of the opening movement is a bold and fearless one, stated by the strings in unison. Miaskovsky has here divided his five groups of instruments—two violins, violas, 'cellos and basses—into several subdivisions so that his harmonies are of great beauty and richness. The second subject of this movement stated by the solo violin, is a song-like theme essentially melancholy in tone. The development and recapitulation of themes follows the general outline of the sonata form, the work coming to a decisive ending with an interesting coda.

The second movement is in the form of a *theme and variations*, the solo violin carrying the original melody which is developed with interesting ornamentation by the other instruments. The third variation is of exquisite beauty, and the use of the viola and 'cello should be noted.

The last movement, *presto*, is given out by the combined instruments and has no solo passages. The choirs have here also been subdivided and the whole movement is one of great force and brilliancy.

36033 The Dream Song

Miessner

Otto Miessner is one of the American musicians who has won an enviable reputation as an educator as well as a composer.

The Dream Song is an excellent example of poetic thought in music. In the present arrangement in the form of a duet, it gives a splendid opportunity to study the blending of the soprano and contralto voices.

For Madrigals by Louis Milan see Spanish, page 593

Milan

1272 Minnelied (Love Song)

Minnesinger

The Minnesingers, or poet-knights, lived in Germany in the twelfth and thirteenth centuries. Their songs, called Minnelied, resembled the chanson of the Troubadours of southern France, who flourished in the same period. Sometimes the singer was of noble birth; sometimes he was only a poor poet, traveling from castle to castle, with his lute or fiddle, and entertaining the Lord of the castle and

his family and retinue with love songs, which were both soothing and flattering. As many of the Minnesingers were known to be illiterates, these songs were doubtless originally sung from memory. Longfellow has commemorated one of the most famous of the Minnesingers in his poem "Walter von der Vogelweide." Another famous poet was Heinrich von Meissen, called "Frauenlob," from his songs in praise of women. Perhaps the most familiar name is Wolfram von Eschenbach, whom Richard Wagner has immortalized in his opera *Tannhäuser*. The principal action of this opera revolves about a contest of the Minnesingers held at the Wartburg Castle in Eisenach. This record is sung in German, with piano accompaniment. It is one of the most interesting survivals in song of the German age of chivalry.

M-496 Madrigals and Airs

Monteverdi

- 12300 { Hor ch'el ciel e la terra (Silence Reigns over Earth and Sky)
 { *Lasciatemi Morire* (Let Me Die Now)

The first madrigal is from the "Eighth Book of Madrigals," published in 1638, and bears the title "Madrigals Valiant and Ardent." The words are from a sonnet by Petrarch, which suggest the tranquil silence of the sleeping world surrounding the lover who watches and waits and loves and weeps.

The second part of this record is the madrigal in five voices from the "Sixth Book of Madrigals" published in 1614. It is the famous *Lasciatemi morire* which was originally the lament sung by Arianna in Monteverdi's opera by the same name, produced in 1607. It is said that when this opera was first heard, it "visibly moved all the theatre to tears." Yet with the exception of a few airs, the opera has now entirely disappeared. Monteverdi, realizing the beauty of the aria, *Lasciatemi morire*, determined that it should be preserved, and in 1614 included this aria in the "Sixth Book of Madrigals."

12301 Zefiro torna (Return, O Zephyr)

This interesting composition is a Chaconne which is a form of variations over a ground bass. Written here for two tenors and originally published in "Scherzi Musicali" in 1632, it was later introduced into the "Ninth Book of Madrigals" published in 1651. This is a typical verse of the seventeenth century, the mood being first joyful, then melancholy.

- 12302 { Ardo (I am full of ardour)
 { Ohimè, dov'è il mio bien (Alas, where is my beloved one?)
 { Chione d'oro (Tresses of Gold)

The first is a duet for two tenors from the "Madrigals Valiant and Ardent, Eighth Book of Madrigals," published in 1638. Here the lover not only languishes in despair but passionately cries for aid and later trembles before his mistress. It is quite typical of the madrigals of this period.

The second is a romanesca from the "Seventh Book of Madrigals" published in 1619.

In the third song the lover salutes the maiden, in a style very popular during the seventeenth century.

12303 Il Ballo dell' Ingrate (The Ball of the Heartless Women)

This is a ballet for solo voices from which extracts are here given. It was written and first given in Mantua in 1618 but was not published until twenty years later.

This mythological spectacle takes place at the entrance to Hades. Flames are pouring through the gate as Venus and Amor beg Pluto to allow those women who have been condemned to eternal punishment because they have been heartless in love to return to earth for a short period, so that they may influence

those women in the audience who also are heartless in love. Pluto agrees, and the *Anime Ingrate* appear two by two and dance in solemn style. They make their appeal to the ladies in the audience and then return to the horrors of Hell.

- 12304 { Amor—Lamento della Ninfa (Lament of the Nymph)
 { Ecco mormorar l'onde (The Waves Murmur)

This first madrigal is for soprano, two tenors and bass and is taken from the "Eighth Book of Madrigals." The *Lament of the Nymph* is sung by the soprano with the accompaniment of the other voices.

The second is one of the best known examples of Monteverdi's early madrigals. It is taken from the "Second Book of Madrigals," published in 1590. It is a morning serenade which shows that the composer was influenced by the folk songs of his day.

- 21747 Orfeo—Ecco purch'a voi ritorno Monteverdi

The first opera by the Venetian composer, Claudio Monteverdi (1567-1643), is based on the ever-popular legend of Orpheus and Eurydice. This work, known as *Orfeo*, was produced in Mantua, seven years after the presentation in Florence of Peri's and Caccini's *Eurydice*. Monteverdi's text was by Alessandro Striggio, and at the special command of the Duke of Mantua, the libretto was published, that the audience might follow the text. The orchestra of Monteverdi was far more imposing than that of the Camerata, and a greater freedom of melody and a more pronounced dramatic feeling was the natural result. Also, Monteverdi himself was a greater master of the dramatic possibilities of music than either Peri or Caccini. The opportunities of the Venetian instrumental school aided him in a larger comprehension of the musical expression of passion and agitation. However, he well realized that "the word is the mistress, not the slave of music." The simple treatment of this great aria, sung by Orfeo when he realizes that Eurydice is forever lost to him, is an excellent proof of Monteverdi's dramatic strength.

- 26781 All Ye that Pass By (O Vos Omnes) Morales

Christobal Morales (1500-1553) was an important Spanish composer of church music who later was associated with the papal chapel of Pope Paul III in Rome. In addition to many masses, motets and madrigals, his *Lamentations* were published after his death in 1564. The motet, *O Ye that Pass By* is the most famous of his works. The text is from the "Lamentations of Jeremiah" and is the same text which is used in Handel's *Messiah*.

- 15166 It Was a Lover and his Lass Morley

This ever-popular setting of Shakespeare's lines from "As You Like It" was sung at the actual performances of this play during the lifetime of the great dramatist. This music is found in a collection called "The First Book of Airs, or Little Short Songs," which Morley himself published in 1593.

- 4316 { Now Is the Month of Maying }
 { My Bonnie Lass, She Smileth } Old English Madrigals Morley

These two madrigals by Thomas Morley (1557-1603) introduce us to one of the greatest composers of England in Elizabethan days. He was a pupil of Dr. William Byrd, the most learned musician of Queen Elizabeth's court. Morley was organist of St. Giles church in Cripplegate, and later in St. Paul's Cathedral. His works include sacred music as well as many madrigals and ballads, including several which Shakespeare used in "As You Like It" and "Twelfth Night." Morley's name appears with that of Shakespeare in the assessment book of that time, and there is every reason to believe that the two were personal friends. Morley in his book, "The Plain and Easy Introduction to Practical Musick," tells us of the method used by composers in the writing of madrigals. "The more varietie of points be

shewed in one song, the more is the Madrigal esteemed, and withal you must bring in some fine bindings and strange closes according as the words of your dittie or poem shall move you; also in your compositions of six parts to give one to another, which you cannot do without restings, nor can you cause them to rest until they have expressed that part of the ditting which they have begun, and this is the cause that the parts of a Madrigal either of five or six parts go sometimes full, sometime very single, sometime jumping together and sometime quite contrariwise like unto the passion which they express. As to the music it is next unto the motet the most artificial, and to men of understanding most delightful. If therefore you will compose in this kind, you must possess yourself with an amorous humour, for in no composition shall you prove admirable except you put on and possess yourself wholly with that vein wherein you compose, so that you must in your musick be wavering like the wind, sometime wanton, sometime drooping, sometime grave and staide, you must shew the verie utmost of your varietie and the more varietie you show the better shal you please."

M-794 Concerto in B Flat Major for Bassoon and Orchestra, K-191 *Mozart*

Mozart left a number of bassoon works which had been commissioned by Baron Thadæus von Durnitz, an amateur performer on the bassoon who was interested in promoting a knowledge of this instrument. Mozart wrote three concertos for the bassoon for van Durnitz, but the present one in B flat is the one generally heard.

The work was written when the composer was 18 years old. It is in three movements, the first being in the customary sonata pattern, the second an *Andante* based on a lovely melody, and the third and closing movement a *Rondo*. Not only is this work an excellent example of Mozart's early style but it also gives the music student an opportunity to study the tone quality of the bassoon.

M-829 Concerto No. 3, in E Flat Major, for Horn and Orchestra, K-447 *Mozart*

Mozart composed many concertos for instruments upon which he could not, himself, play. These were generally inspired by friends whose ability on the individual instrument was recognized by the composer.

Ignatz Leutgeb, a horn player in the Salzburg court orchestra and a friend of the Mozart family, would possibly never have been remembered in the musical world had it not been for the four concertos for horn and orchestra and a quintet for horn and string quartet, which the great composer wrote for him. Mozart and Leutgeb are recorded as having had many gay experiences and good times together, and Mozart, although devoted to the horn player, loved to make jokes at his expense.

This concerto is usually dated as 1783, although many of the later authorities on Mozart believe that the use of the instruments in the orchestra show that it belongs to Mozart's later period. The concerto is in three movements. Aside from its rare beauty, this composition gives the hearer an opportunity of becoming better acquainted with the tonal possibilities of the French horn.

M-396 Concerto in G Major for Flute and Orchestra *Mozart*

This *Concerto for Flute and Orchestra* is one of two works written in 1778 when Mozart was in Mannheim. He was young, romantic, in love with the opera singer, Aloysia Weber, and filled with the desire to write good music that would win him immediate recognition. Although Mozart did not particularly care for the flute himself, he found it was a popular instrument of society, and wrote many compositions for it. This brilliant work gives the student an opportunity of studying the tone quality of the flute in contrast with the other instruments of the orchestra.

M-254 Concerto No. 5, in A Major for Piano, Op. 219 *Mozart*

Mozart composed twenty-three concertos for the piano and six for the violin. He also wrote many concertos in combination for various instruments. This work was written in 1786 for a series of subscription concerts given by the composer

in Vienna. It consists of three movements. The opening *allegro*, following the custom of the day, presents the two subjects first by the orchestra before they are taken up by the solo instrument. They are again developed and again restated by the orchestra with the piano accompanying.

The second movement, *andante*, brings forward the solo instrument without accompaniment. After it has presented its exquisite melody, the orchestra gives it a short development, after which the second subject is presented by the flute and clarinet. The piano takes this up but brings back almost immediately the first subject. The entire movement is of a beautiful tranquillity.

The finale is a *presto* of a rondo type, the principal subject being brought back three times.

M-481 Concerto No. 17, in G Major, for Piano, K-453

Mozart

Mozart wrote this *G Major Concerto* for his pupil, Babette Ployer, for whom he also composed the *E Flat Major Concerto*. This work in G major was completed in 1784 and was played by the charming Babette at a concert in her father's country home in Dobling. Mozart was very happy at this time in the possession of a starling which he taught to sing and which is said to have given him the theme he used for the finale of this concerto.

The *G Major Concerto* was written for flute, two oboes, two bassoons, two horns and strings. The first subject of the opening *Allegro* is given by the violin; the second subject presented by strings is carried on by the wood winds. There follows the statement of the subject by the solo instrument, after which the development begins in earnest, the themes being given by the solo instrument, strings and wood winds in alternation. The return of the subjects brings forward the first theme stated by the strings. The second subject is given to the piano, after which there is a long cadenza for the solo instrument, the movement ending with a coda for the orchestra. The *Andante* is in the song form. It opens with introductory measures in the strings, the oboe giving forth the principal subject which is developed by the other wood winds. The contrast in thematic material between the orchestral theme and that stated by the piano makes a movement of extreme loveliness. The finale is a gay rondo, the principal theme of which is given out by the strings and flute. It is this theme which the starling is said to have given Mozart. Although following the Rondo pattern, each return of the theme is a variation upon it, given by either the solo instrument or by combinations of the orchestra.

M-223 Concerto for Piano in D Minor—K. 466

Mozart

Mozart finished this Concerto only a few hours before he played it in concert. The score bears the date Feb. 10, 1785. Mozart's father who was visiting his son in Vienna wrote to his daughter in Salzburg as follows: "Wolfgang played a new and an excellent piano concerto which the copyist was copying yesterday. Your brother did not have time to even play through the rondo as he was so busy correcting the copy." This work is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums and strings. The *Allegro* like many of the Concertos of this period has two statements of the themes; the first given by the orchestra, the repetition by the solo instrument.

The first subject is stated by the strings; the second subject in F major being presented by oboes and bassoons with an answering phrase by the flutes. The solo instrument now states the opening theme, the second subject being repeated by the piano with orchestral interpolations of the first theme. A short development leads to the recapitulation in which the orchestra brings back the first subject, following it by the second subject first in the key of F then in the key of D minor. Elaborate passage work for the piano leads to a short orchestral section where again the first subject is heard. The customary cadenza and coda bring the movement to a close.

The second movement is an exquisite romanza, the principal theme being stated by the solo piano. The orchestra elaborates this theme after which a new theme

is brought forward by the piano which is repeated by the orchestra. A lovely new section is introduced by the solo instrument and the wood winds, after which there is a return to the principal theme.

The finale, *Allegro assai*, opens with the principal theme given by the piano. It is then taken up by the orchestra which also presents new material. The solo instrument now brings forward a new idea after which the second main subject is introduced by the orchestra and immediately repeated by the solo piano. There is a short development of this material. The recapitulation, strangely enough, does not bring back the first main subject but is given over to a return to the second theme. Following a cadenza for the piano, the main theme is briefly suggested but is almost immediately supplanted by the second subject. This brings the work to a brilliant ending. The cadenzas usually played when this work is presented were written by Beethoven.

M-423, M-424, M-425 Don Giovanni (Complete Opera)
(See Victor Book of the Opera.)

Mozart

14754 Don Giovanni—Dalla sua pace (On Her All Joy Dependeth) Mozart

This beautiful aria for tenor is sung by Ottavio, the lover of Donna Anna, in the first act of Mozart's opera, *Don Giovanni*. The scene is the countryside near the palace of Don Giovanni. Donna Anna recognizes in the voice of the false Don, the slayer of her father and denounces him in a remarkable scene. This is followed by this fine air for tenor. Her peace to cherish, shall be my achieving. For all joy will perish, if she be grieving."

4374 Don Giovanni—Reich' mir die Hand Leben (Give me your Hand) Mozart

This duet is sung by Don Giovanni and Zerlina in the third scene of the first act of Mozart's *Don Giovanni*. It has always been considered one of the most beautiful moments in the opera, and is an ever-popular duet for soprano and baritone.

1467 Don Giovanni—Finch han dal vino (For a Carousal) Mozart

This is the dashing, reckless song of Don Giovanni from the fourth scene in the first act.

7472 Don Giovanni—Batti, batti, un bel Masetto (Scold me, good Masetto) Mozart

Zerlina, wife of the peasant Masetto, has been accused of encouraging the attentions of Don Giovanni. In this lively aria, she is pleading and coaxing her husband to forgive and trust her, as her heart truly belongs to him.

1467 Don Giovanni—Deh vieni alla finestra (Open Thy Window) Mozart

This charming serenade is sung by the amorous Don in the second act.

1199 Don Giovanni—Minuet Mozart

No composer ever wrote more perfect minuets than did Mozart, and this minuet from *Don Giovanni* is considered his best. Although he used the form of his master, Haydn, Mozart's minuets are a much more faithful reproduction of the stately court dance than are the rollicking minuets of good "Papa" Haydn. With Mozart, all the tenderness, and grace and charm of court life is felt, in contradistinction to the homely gaiety of the common folk as reflected by Haydn.

15235 Don Giovanni—Il mio tesoro (To My Beloved) Mozart

This most truly Mozartian tenor aria is sung by Don Ottavio in the second act of *Don Giovanni*. Ottavio, seeking ever to comfort the bereft Donna Anna, begs her in this aria to fly with him and in his love to forget the evil treachery of Don Giovanni. This is considered one of the finest melodies Mozart ever wrote, and it is also regarded as a masterpiece of vocal writing. It has been called "the supreme test" for the tenor voice.

M-831 Duo No. 2, in B Flat Major, for Violin and Viola, K-424 Mozart

Mozart wrote two duets for the violin and viola while he was visiting Salzburg in the summer of 1783. They were written as an act of personal friendship for Michael Haydn (1737-1806), who was a younger brother of the great composer, Franz Joseph Haydn, and a man of whom the Mozart family were exceedingly fond. Michael Haydn had been commissioned to write two works for violin and viola by the Archbishop of Salzburg, but a serious illness prevented him from doing any work on them. It was to help him out of a difficult situation that Mozart composed these two duets.

The work in B Flat Major is the second of these two compositions. It opens with an *Adagio* introduction, which leads to the first movement, an *Allegro*. Both subjects are stated by the violin and later carried on by the viola. The first movement follows the sonata pattern, the second movement being a lovely *Andante cantabile* in the song form. The finale is in the form of a *theme and variations* and is an outstanding example of Mozart's marvelous gift for writing variations of this type. The student will have a most interesting time contrasting the viola tone quality with that of the better-known violin.

M-428 Eine kleine Nachtmusik—Serenade Mozart

This composition in the form of the old Serenade belongs to the year 1787 and was written by Mozart immediately after he had finished *Don Giovanni*. Mozart liked the work very much himself and gave it the endearing title of *Kleine Nachtmusik* or *Little Serenade*. It is written for first and second violins, violas, cellos and double basses.

The first movement, *Allegro* in G major, follows the sonata pattern. The first vigorous subject in G major is contrasted by a second subject in D. There is a short development of the first subject, then a recapitulation in which both subjects are brought back, and a short coda which brings the movement to a conclusion.

The second movement is an *Andante romanza* consisting of a simple theme which is contrasted with a minor melody in the customary three-part song form.

The third movement is a *minuetto* in G major, which follows the regular form of minuet, trio, minuet.

The fourth movement, a rondo, has a most interesting theme which is given five distinct repetitions, though not always in the same key. The second subject is heard first in D major, later in G. The coda is a repetition of the first subject.

M-541, M-542 The Magic Flute (Complete Opera) Mozart
(See Victor Book of the Opera.)15190 The Magic Flute—Overture Mozart

The Magic Flute was Mozart's last opera and was first produced in Prague, September 30, 1791. As Mozart did not have the work entirely ready, the overture was written the night before the presentation. It is said that the faithful Constance brewed strong coffee to keep Mozart awake through the night that he might finish this overture in time. The opera itself is based on a very strange and peculiar story which Mozart explained had "deep Masonic significance." The overture is preceded by an introduction, *Adagio*, the opening solemn chords of which are heard in the second act in the opera just before Sarastro invokes the gods. These chords are supposed to be a part of the Maconic symbolism of the opera. They are heard again in the middle portion of the overture. The main part of the overture is an elaborate fugue said to be one of the greatest fugal works in all orchestral literature; but the gaiety and charm of the themes makes one quite forget the erudite manner in which they have been developed.

6642 The Magic Flute—Invocation Mozart

The Magic Flute is an extraordinary work, for although set to a libretto which is absolutely ludicrous, the beauty of the music has caused this opera to be regarded as one of Mozart's finest musical achievements.

This *Invocation* occurs at the opening of the second act; the scene shows the abode of Sarastro, the High Priest of Isis, and his voice is heard as he invokes the aid of the mighty goddess

1738 The Magic Flute—O Isis and Osiris (Chorus of Priests) Mozart

This chorus is one of the greatest choral compositions Mozart ever wrote. It is sung by the Priests of Isis in that strange, fanciful opera, *The Magic Flute*.

M-313, M-314, M-315 Marriage of Figaro (Complete Opera) Mozart
(See Victor Book of the Opera.)

12165 Quartet in A Major for Flute and Strings, K. 298 Mozart

This Quartet was written in Paris in 1778 where Mozart was trying to establish himself in the operatic world. The work is in three movements, the first being a set of variations on a theme first stated by the flute, accompanied by the strings. The first variation is given by the solo instrument, the second by the violin. Next the viola and 'cello take up the theme, the flute bringing back the theme in its original form with 'cello accompaniment.

The second movement is a minuet which is practically a flute solo with string accompaniment. It is an unusual opportunity for the student to note the agility and swiftness, yet melodic grace of the solo instrument.

The last movement is an *Allegretto* which, although short, delightfully combines the voices of the flute with the strings.

M-452 Quintet for Clarinet and Strings, K. 581 Mozart

This Quintet was written in 1789, the year after Mozart's three great symphonies. It was a time of great difficulty for him, both financially and artistically. Mozart had a special fondness for the clarinet and was the first great composer to use it in symphonic writing. In this charming work it occupies an important place and is given many opportunities of almost solo character. The first movement is an *Allegro* in which the clarinet rises to virtuoso importance. The second movement, *Larghetto*, is an exquisite song which might have been called a *romanza*. The third movement is an almost perfect minuet, while the last movement is in the form of a *theme and variations*. This quintet offers the student an admirable opportunity for studying the tone qualities of the clarinet in contrast with the strings.

M-350 Quintet in D Major, K-593 Mozart

Although this work was written in 1791, shortly before Mozart's death, it does not suggest any failing of physical power. The work reflects the perfection and finish as well as the spontaneity of all Mozart's compositions. We find here an interesting combination of instruments: two violins, two violas, and 'cello. The first movement is a *Larghetto*, the first theme being a broad, singing melody which is contrasted with a light, gayer melody typically Mozartian. The second movement, *Andante*, is almost solemn in its depth and beauty of poetic melody. The third movement, *Minuetto*, reflects the charm and the perfection of all Mozart's works in this form. Yet although Mozart here retains the definite 3-4 rhythm of the minuet, there is a singing quality to this melody which sets it apart from other Mozart minuets. The Finale is a rapid and brilliant *Allegro*.

7472 Il Rè Pastore—L'Amerò sarò costante (I Will Save Her) Mozart

Il Rè Pastore (*The Shepherd King*) was called by Mozart a *drama per musica*. It is in two acts and was written in 1775 for the festivities arranged by the Bishop of Salzburg, in honor of the visit of Archduke Maximilian, the younger brother of Marie Antoinette. The archbishop chose the subject which was arranged to a text by Metastasio, written in 1751. Mozart was commanded to write the music.

The story has to do with the conquest of Sidon by Alexander the Great. That conqueror finds that Aminita, the son of the rightful king, has been brought up as a shepherd and is in love with a simple maiden, Elisa. Alexander elevates Aminita as

the rightful king to supplant the tyrant Strabo and orders him to marry Tamiri, the daughter of Strabo. This the Shepherd King refuses to do. He renounces the throne that he may keep his love, Elisa. Moved by the devotion of the lovers, Alexander unites them and gives the throne of Sidon to Aminita.

This lovely air, a rondo, occurs in the second act of the opera and is sung by Aminita, who refuses to give up his beloved. As the part of Aminita was written for Cousoli, a male soprano of Munich, who was a favorite of the archbishop, this air is for the high soprano voice with violin obbligato.

M-343 Sonata in B Flat Major, K-378, No. 10 for Violin and Piano Mozart

Although it has been the custom to consider Mozart's sonatas for violin and piano as more a reflection of the court period of his day than as inspired works of the master, they must be acknowledged as representing an important period in the development of the sonata form. This sonata, which consists of three short movements, is an excellent example of the aristocratic sonata of the eighteenth century drawing room. The first movement follows the two-subject form of the Haydn sonata, the second being an *Andantino* of rare beauty, and the third a gay *Allegro*.

M-457 Symphony No. 38, in D Major (Prague), K. 504 Mozart

This symphony in D Major is generally called the *Prague Symphony* because it was produced in the Bohemian city in 1787, where Mozart's opera, *The Marriage of Figaro*, was the musical sensation of the day. This symphony was intended for a small orchestra and is best played when given in a small concert hall, since it is scored for two oboes, two flutes, bassoon, horns, trumpets, tympani and strings.

The first movement opens with a long introduction which is followed by the principal subject in D major given out by the strings. The second subject is also given to the strings, although the bassoons are featured in its second division. These subjects are repeated and the development carefully worked out with a return to the subjects and a short coda. The *Andante* in G major also follows the sonata pattern. The strings give out the first subject which is repeated by the wind instruments. The second subject is given a similar treatment and the development begins. This is devoted entirely to the theme of the first subject, which is then brought back in the original key, the second subject also being heard in G major. There is a short coda ending. The trumpets and drums are omitted from this movement. The finale follows, there being no *Minuet* movement. A *Presto* movement of a gay, boisterous type, the finale also follows the sonata pattern, having two main subjects which are given a short working out and are brought back in D major with a coda ending.

M-258 Symphony No. 39, in E Flat Major, K. 543 Mozart

The *E Flat Symphony* was the first of the three great symphonies Mozart wrote in the summer of 1788. This work was completed on June 26th, the *G Minor Symphony* on July 25th and the *C Major Symphony* on August 10th. Mozart was in the deepest of financial difficulties and was forced to write dance music in order to support his sick wife during this time. Yet his three greatest orchestral works were written during this summer. The *E Flat Symphony* is scored for flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings.

The first movement, *Allegro*, is introduced by an *Adagio*. The movement follows the regular sonata pattern, the first theme being given out by the violins and answered by the 'cellos and basses. The second subject in B flat major is worked out in the strings and wood winds, and the statement of themes is then repeated. The development is chiefly concerned with the working out of the second subject, then the first subject is brought back and the second subject is again stated, now in E flat.

The second movement is an *Andante*, the theme given out by the strings being of extreme beauty. A contrasting theme stated by the wind instruments and a return of the first subject also by the wind instruments with a counter subject heard in the violins, brings this movement to a close.

The third movement, *Minuet*, is considered by musical authorities to be one of the greatest minuets Mozart ever gave the world. The *Minuet* itself is of two parts, stated *forte* and followed by a trio, the exquisite theme of which is given by the clarinet. The *Minuet* is then repeated.

The finale is a very jolly *Allegro*, the first theme being stated by the first violins and answered by the second violins. The strings also state the second subject. The themes are given the customary development and recapitulation, a short coda bringing the symphony to a close.

M-631 Symphony No. 40 in G Minor

Mozart

One of the finest works in symphonic literature is the *Symphony in G Minor* by Mozart. It dates, as do the *E Flat Major* and the *C Major (Jupiter) Symphonies*, from the summer of 1788. It seems almost incredible that in the space of two months three great works of such magnitude could have been conceived and written. Although Mozart composed forty-nine symphonies, his fame as a symphonist rests on these three alone. The *G Minor Symphony* was written in ten days—July 15 to 25. In its original scoring the orchestra consisted of one flute, two oboes, two bassoons, two horns, and strings. Later, Mozart added clarinets also.

Schubert, speaking of this symphony, said: "You can hear the angels singing in it." Every great composer since Mozart's day has revered this beautiful work. The first movement is in the orthodox sonata form, save that the first subject begins at once, without the slow introduction. This theme is given by the violins with accompaniment by the violas. The transitional passage to the second subject is of interest as showing Mozart's genius in invention. The second subject, in B flat major, is announced by the strings and instantly taken up by the oboe and bassoon. The first subject is given a short redevelopment before the repetition of subject matter. The free fantasia then begins. This is a development of the material of the first subject. The recapitulation restates the themes practically as they were first presented, save that the transitional passage is considerably lengthened, and that the second subject returns in the key of G major. The coda is based on the material of the first subject.

The second movement follows the pattern of the sonata form. The first subject, given by the strings, is of an agitated, fluttering character. In contrast is the more melodic second subject, also given by the strings. The development, or free fantasia, is very short and deals principally with the first subject. The recapitulation brings back both subjects in the orthodox fashion.

The third movement is a typical Mozart minuet. Like the minuet from *Don Giovanni*, it is an almost perfect example of this charming three-part dance form. The theme of the trio in G major is first given by the strings *pianissimo*, being continued first by the wood winds, then by the horn. The character of this trio is in marvelous contrast to the minuet, which is repeated at the close of the trio exactly as it was first heard.

The finale brings back the agitated, passionate character of the opening movement. This also follows the outlines of the sonata form. The principal subject consists of sixteen measures, divided equally, each part being repeated. The second subject, given by the strings, is in B flat. The first subject is again heard, now in the wood winds. The development is chiefly concerned with the opening theme of the first subject. This is followed by the orthodox recapitulation.

M-584 Symphony No. 41, in C Major (Jupiter), K. 551

Mozart

The last symphony by Mozart is known as the *Jupiter Symphony*. This is the final work in the set of three symphonies which were written in the summer of 1788. These were the symphonies in E flat, G minor and C major. No one knows why this last work is always termed *Jupiter*.

The symphony opens without the customary slow introduction with a statement of the first subject, *Allegro vivace* (C major). Note the contrast between the two vigorous *ff* measures and the two contrasting ones *pp*. This theme is repeated and given a short development before the second subject in A major is heard in the

strings. Sir George Grove says of this theme, "It is as gay as gay can be, just as if intrigues and cabals, debts, illness and disappointment, poor Mozart's daily bread, had no existence whatever." The two subjects are repeated and the development or free fantasia begins with a sudden modulation from G major to E flat major. The recapitulation brings back the two main subjects, practically as they were first heard, save that the second subject is now in C major. A short coda brings the movement to a conclusion.

The second movement, *Andante cantabile*, also follows the sonata form pattern. It begins with a lovely theme sung by the muted strings, which is followed by a subsidiary theme in C minor. The second subject is stated by the oboes with a broken chord accompaniment by the second violins. The subjects are then repeated and the development and recapitulation follow in the regular order. A short coda brings the movement to an end.

The third movement, *Allegretto*, is a lovely, graceful minuet. The first theme stated by the first violins is an exquisite melody. The passage between the wood winds and strings heard in the trio should also be noted.

The finale, *Molto allegro*, opens with a short subject of but four notes, which was taken from an old church hymn. This theme Mozart had previously used in several other compositions. The second theme is stated by the strings and wood winds, and on its conclusion the first subject is given an elaborate fugal development. The strings introduce the second subject, which is also given a remarkable contrapuntal development. The recapitulation brings back both subjects in a brilliant manner.

1193 Turkish March

Mozart

This little piece was originally the closing number of an early piano sonata which Mozart wrote in 1779. It was called *In the Turkish Style*, or *Alla Turca* because the accompaniment represents the Turkish drums, cymbals and crescent (a curious Turkish instrument of percussion).

35768 The Twelfth Mass—Gloria

Mozart

Mozart wrote fifteen masses for the Catholic Church service. The *Gloria* occurs in the mass at the end of the *Kyrie*, and is the hymn, *Gloria in Excelsis*. This was probably of Eastern origin, although it has been in the Western Roman Church since the early days.

24790 The Violet

Mozart

Mozart wrote thirty-four songs, few of which were different from the regular songs of his time. In *The Violet* however is to be noted the germ of the art song of a later day. This setting of the verse by Goethe is "a miniature masterpiece of the art song." It retains all the balance of form, which is ever to be noted in Mozart's works, yet the music still follows the content of the verse in a most realistic manner.

For Madrigals by de Mudarra see Spanish

de Mudarra

11485 Boris Godounov—Coronation Scene

Mussorgsky

Modesté Mussorgsky (1839-1881) is considered as the greatest genius of the Neo-Russian School. His opera, *Boris Godounov*, certainly proves him to be a remarkable exponent of modern dramatic genius coupled with the Russian national feeling. This work, which is a musical setting of Pushkin's mighty historical drama, "Boris Godounov," was arranged in operatic form by Mussorgsky himself. It is more like a series of historical tableaux than a connected drama, but the music welds the work together into a unity which is surprising when one attempts to analyze definitely each scene.

Pushkin's story is based on historical fact, and tells of the condition of Russia, after the death of the insane and cruel "Ivan the Terrible." His son, Feodor, the weak-witted heir to the throne, is ruled by Boris Godounov, his brother-in-law and regent. The little child Dimitri alone stands between Boris and the throne.

The murder of Dimitri is so cleverly arranged that Boris is able to free himself from the suspicions of the people, and on the death of Feodor, Boris becomes Tsar of Russia. Overcome by remorse, his mind gives way just as the people, led by the monk Gregory and a Polish prince, who poses as the dead Dimitri, advance on Moscow. Death brings welcome relief.

A mighty concourse of people has assembled in the great courtyard of the Kremlin, Moscow; they are waiting for the new Czar, Boris, to appear upon the Red Staircase which leads from the Czar's apartments. At last Boris comes in rich imperial vestments; he is greeted with joyful acclamations and merry peals of Moscow's many bells. The new Czar shows the effects of strain and worry which he voices in a prayer, as he asks divine guidance in shouldering the responsibilities of the nation's rule. He passes, with the stately procession of Boyars, across the stage, and into the Cathedral. This is the second scene in the opera, and presents in music, costume, and choral richness, one of the most colorful performances in all Russian music.

1237 Boris Godounov—In the Town of Kazan

Mussorgsky

This half-savage, whimsical song occurs in the second act of the opera, where Varlaam, a monk of quite unchurchly attributes, sits drinking vodka at an inn door as he recounts the terrors of the razing of the town of Kazan. Chaliapin, too, was born in Kazan and so sings the rousing music most understandingly. The words begin:

Long ago at Kazan where I was fighting,
Tsar Ivan sat feasting with his leaders.
There the Tartar horde he harried,
Spared not man, nor maid unmarried,
Then Russia knew fine times!
Near and nearer drew Ivan
About the walls of Kazan.

15177 Boris Godounov—Death of Boris

Mussorgsky

This aria occurs at the end of the fourth act. The scene takes place in the Kremlin where the Duma of the Nobles is holding a special session to plan the downfall of the pretender, Dimitri. Boris enters the chamber babbling in horror and quite beside himself, but soon becomes again the dictator as he takes his seat upon the throne. After Pimen, the old monk, tells the story of his vision of the murder of Dimitri, Boris falls unconscious, but revives after a few moments and sings this tragic farewell in which he tells his son how a true King should reign.

11135 Khowantchina—Dance of the Persian Slaves

Mussorgsky

Khowantchina was first produced in 1911 in St. Petersburg. The words and music of this five-act folk drama were by Modesté Mussorgsky. Like *Boris*, this opera is based on a Russian historical episode. The Dance of the Persian Slaves occurs in the fourth act. These wild, impassioned dances are for the entertainment of Prince Ivan Khowansky.

17900 A Night on the Bare Mountain

Mussorgsky

Originally intended as a work for piano and orchestra this great composition was left unfinished by Mussorgsky, although he had worked on it for over twenty years. Rimsky-Korsakov finally completed the composition and *A Night on the Bare Mountain* was presented in 1886, five years after Mussorgsky's death.

This music pictures the events of the *Russian Brocken, a Witches Sabbath* where the demons hold their revels before the black god Chernobog, a fantastic Russian conception of the evil one. Mussorgsky explained the introduction as "subterranean rumblings"; the demons approach from either side and at last the spirits of darkness followed by Chernobog himself all appear. Now begins the witches' dance of the Black Sabbath and the glorification of Chernobog. As the revels reach their height and the orgy is brought to its climax, the bell on a little church in the valley is heard. The terrified spirits disperse as dawn appears over the bare mountain.

M-442 Pictures at an Exhibition (arr. Ravel)

Mussorgsky

These short tone pictures were originally written for piano, but several arrangements for orchestra have been made, the present orchestration by Lucien Cailliet being considered the best.

In 1873, Mussorgsky was saddened by the death of his friend Victor Hartmann, who was a talented artist and architect of Russia. Hartmann's admirers collected all his drawings that were available and arranged a memorial exhibition. The greatest of these are commemorated in these tone-paintings by Mussorgsky.

The composer uses an introductory theme which he calls *Promenade* and this serves as a prelude to each picture. The *Promenade* is supposed to depict Mussorgsky himself "walking to and fro, now loitering, now hurrying to examine a congenial work. Sometimes his step slackens for he is thinking of his dead friend." Mussorgsky is said to have been especially pleased with the *Promenades* and once said "my own physiognomy peeps out all through these *intermezzi*." The *Promenade* theme is a curious one of a distinctly Russian character changing from 5-4 to 6-4 measure constantly.

No. I. The Gnome. This is a drawing of a small gnome, waddling about awkwardly on his short bandy legs. "The grotesque jumps in the music and the clumsy crawling movements are forcibly suggestive."

No. II. The Troubadour. This picture shows an old mediæval castle before which a troubadour is singing.

No. III. Children Quarrelling at Play. This is a picture of the famous Tuilleries Gardens in Paris full of children and their nurses. They play and they quarrel.

No. IV. Bydlo. The bydlo is an old type of wooden ox cart still found in some parts of Poland and Russia. The use of an old Polish folk song in the Aeolian mode is strikingly effective.

No. V. Ballet of the Chickens in their Shells. This was a drawing made by Hartmann for a scene in the ballet of a stage production of "Trilby."

No. VI. Samuel Goldenberg and Schumyle. This picture depicts two old Polish Jews who in boyhood were friends. The first has become rich and proud and is unwilling to help his poor friend.

No. VII. Limoges. A picture of the open market place in this quaint French town. The market women scold and wrangle.

No. VIII. The Catacombs. In this picture Hartmann has depicted himself in the Paris Catacombs with a lantern. Mussorgsky says of this number, "Hartmann's creative spirit leads me to this place of skulls and calls to them and by the light of his lantern the skulls glow faintly as from within."

No. IX. Hut on Fowl's Legs. This depicts the hut of the Baba Yaga or Russian witch, which is supposed to be perched on bird's claws. The composer also describes in tone the witch's flight through the air on her broomstick.

No. X. Bogatyres' Gate at Kiev. This picture was an architectural drawing for a gate to be built in the old Russian style with a Slavonic helmet for a cupola.

14901 The Song of the Flea

Mussorgsky

Mussorgsky wrote very few songs, but each one is a masterpiece, for every song by Mussorgsky is an unforgettable tone picture. Nothing he wrote is more distinctive than the *Song of the Flea*. This is the song supposedly sung by Mephistopheles to the astonished village folk in the market square. The song tells of the king, who, disgusted with his courtiers, adopts a flea as his protegee. He was dressed by the royal tailor, and all the court was ordered to bow down to the flea. Although they were very uncomfortable, and secretly had to do much scratching, they paid homage to the flea while they cursed him beneath their breath. One hears the satanic laughter of Mephistopheles throughout.

2032 Deep River

Negro Spiritual

One of the best beloved and most beautiful of the Negro Spirituals of the Lower South is *Deep River*. This song is regarded as the best example of the tragic bitterness and sorrow which crept into those spirituals that grew up in the days of the darkest slavery. *Deep River* is sung by Negroes everywhere and through its settings by Coleridge-Taylor and Henry Burleigh, the Negro composers, has won a popular place on concert programs.

20520 { Good News
Live a-Humble }

Negro Spirituals

Booker T. Washington says: "The plantation songs known as *Spirituals* are the spontaneous outburst of intense religious fervor, and had their origin chiefly in the camp meeting, the revival, and in other religious exercises. They breathe a childlike faith in a personal Father, and glow with the hope that the children of bondage will ultimately pass out of the wilderness of slavery, into the land of freedom. There is in these songs a pathos and a beauty that appeals to a wide range of tastes, and their improvised native harmony makes abiding impression upon persons of the highest musical culture. The music of these songs goes to the heart, because it comes from the heart."

Good News, the Chariot's Coming is one of the most popular of the "shouting spirituals," while *Live a-Humble* is an earnest plea for God's guidance.

22225 I Want to be Ready

Negro Spiritual

This is a typical Spiritual of the Upper South. The influence of the cake walk, or walk around, is suggested in the sly, unconscious humor of this song, and is reflected in the syncopated rhythm.

4460 { Joshua Fit de Battle ob Jericho }
Bye and Bye

Negro Spirituals

These two spirituals are excellent illustrations of the Negro songs of the Upper South. They are jovial and almost gay in their swinging rhythmic melody.

20068 Nobody Knows de Trouble I've Seen

Negro Spiritual

This is one of the spirituals of the Lower South, where the Negroes were constantly oppressed and where the spirituals are of a sadder and more mournful character than those of the plantations of the Upper South. This is an example of the Negro use of the pentatonic scale.

1687 Steal Away to Jesus }

1966 Were You There? }

Negro Spirituals

There are no more beautiful examples of the deep religious feeling of the Negro spirituals of the Lower South than these two exquisite songs. *Steal Away to Jesus*, sung in its simple, almost primitive harmony, is one of the most remarkable illustrations of the possibility of religious musical expression.

Were You There When They Crucified My Lord? is a sincere yet dramatic outpouring of grief over the passion of the Savior.

25547 Swing Low, Sweet Chariot

Negro Spiritual

No Negro spiritual has ever attained greater popularity than has *Swing Low, Sweet Chariot*. Originally this was a song of the Lower South, but it spread all over the country and became the best known slave song of the North among the white people.

It is a typical example of that faith in God which was ever a striking characteristic of the uneducated Negro of slave days. It is regarded by musicians as one of the most beautiful folk songs found in the musical literature of any people.

12492 Adagio for Flute and Viola

Neubauer

Franz Neubauer (1760-1795) was a Bohemian violinist who, although he lived but a short time, was identified with the music of Munich, Vienna and Hesse. He was a friend of Johann Christian Bach and was one of the composers identified with the transitional period of the sonata and symphony.

This *Adagio* gives the student a rare opportunity to contrast the tone quality of the flute and viola.

12533 The Merry Wives of Windsor—Overture

Nicolai

Otto Nicolai (1810-1849), a German composer of the first half of the 19th century, wrote many operas, but principally in the form of the Italian school. In *The Merry Wives of Windsor*, which was his last work, he departed from his former mode of writing and adopted the then-prevailing German comic opera style. This opera (the text adapted by Mosenthal from Shakespeare's play) met with an immediate success which has remained lasting. The overture, which still enjoys worldwide popularity on concert programs, has always been considered the strongest part of the work. It is in the Italian *potpourri* form and one can plainly hear in its measures the pranks which the merry wives play upon their unsuspecting husbands.

1179 Juanita

Norton

This is one of the most popular American songs of the past generation. It is said that the melody was of Spanish origin which was popular in the Southwest of America, and that the words were adapted to this melody by Mrs. Caroline Norton, who is generally accredited as the composer of this song.

20515 Norwegian Mountain March—Folk Dance

Norwegian

The student of Norwegian music will find a great difference in the music of the mountainous regions and that of the valleys. The Norwegian folk tunes have been less affected by outside conditions than have those of Sweden, and they are always distinguishable by a rhythmic and melodic irregularity, which is suggestive of the energetic step of the peasant in his rough dances. This folk dance is danced in groups of three, which represent two mountain climbers and their guide.

1747 Tales of Hoffmann—Barcarolle

Offenbach

Jacques Offenbach (1819-1880) is often called "the father of modern *opera buffa*." Though of German birth, Offenbach, like Meyerbeer, is chiefly identified with the French School, as all his works were written for the *opéra comique* of Paris. His operas have met with great popularity all over the world, but although he left over a hundred works for the stage, his fame rests on *The Tales of Hoffmann*. The ever-popular *Barcarolle* occurs at the opening of the third act. The scene discloses a room in a Venetian palace and through the open windows can be seen the canals bathed in the silvery moonlight. The lovers sing this beautiful duet to the rocking measure used by the Venetian gondoliers and known as the *Barcarolle*.

20522 Instruments of the Orchestra—Strings

Victor Orchestra

1. Violin—Concerto in G Major (Bruch) and Pizzicato Polka from Sylvia Ballet (Delibes). 2. Viola—Freischütz—Act 2 (Weber). 3. Violoncello—William Tell Overture (Rossini). 4. Contra Bass—Aida—Act 4 (Verdi). 5. Harp—Waltz of the Flowers (Tschaikowsky).

20522 Instruments of the Orchestra—Wood winds

Victor Orchestra

1. Piccolo—Will o' the Wisp from Damnation of Faust (Berlioz). 2. Flute—Semiramide—Overture (Rossini). 3. Oboe—Aida—Act 3 (Verdi). 4. English horn—Largo from New World Symphony (Dvořák). 5. Clarinet—Orpheus in Hades—Overture (Offenbach). 6. Bass Clarinet—Symphonic Poem Tasso (Liszt). 7. Bassoon—Scherzo from Third Symphony (Schumann). 8. Contra bassoon—Nur Hörtig Fort from Fidelio (Beethoven).

20523 Instruments of the Orchestra—Brasses

Victor Orchestra

1. French Horn—Martha Overture (Flotow). 2. Trumpet—Leonore Overture (Beethoven). 3. Trombone—Tannhäuser—Act 3 (Wagner). 4. Bass Trombone—Walküre (Wagner). 5. Tuba—Dragon Motive from Siegfried (Wagner).

20523 Instruments of the Orchestra—Percussion

Victor Orchestra

1. Snare Drum. 2. Bass Drum. 3. Tympani (Kettledrums). 4. Cymbal. 5. Gong. 6. Tom Tom. 7. Triangle. 8. Orchestra Bells—Blue Bells of Scotland (Folk). 9. Chimes. 10. Xylophone—Witch's Dance from Hänsel and Gretel (Humperdinck). 11. Castanets. 12. Tambourine. 13. Celesta—Dance of the Sugar Plum Fairy (Tschaikowsky).

20169 Minuet in G

Paderewski

No single composition ever attained greater popularity than did this charming minuet by the great Polish pianist, Paderewski. Written in the classic dance form, this minuet breathes a spirit of past Court days. It is said that Paderewski and a friend were once discussing Mozart, and the friend remarked that no one of the present day could write in the quaint and dignified manner of the 18th Century Court. Paderewski said: "Possibly you do not know this minuet by Mozart," and played for his friend this little composition. After the friend had used the playing of this work as a point to prove his argument, Paderewski told him that he was himself the composer of the dainty little dance.

1697 Caprices, Op. 1, Nos. 13 and 20

Paganini-Kreisler

The most individual virtuoso was Niccolò Paganini (1782-1840) who amazed Europe by his dazzling playing on the violin as well as his unique personality. So odd and eccentric was the behavior of this genius that he attracted the curiosity of the entire world and this resulted in a general belief that the violinist was possessed of a superhuman power. Therefore none of the other artists of his day dared to attempt any of Paganini's compositions. While the technique of Paganini was in truth colossal, there are a number of violinists before the public today who must be considered as his equal technically and his superiors musically.

Leopold Auer, the great violinist and teacher, says of Paganini: "In spite of the novelty of idea, the elegance and harmonic richness and variety of his compositions. Paganini conceived them almost purely from the point of view of violinistic effect. His music was skillfully devised to display to the greatest advantage his stupendous skill in playing harmonics, extended passages in double stops, his mastery of the G string, his intimate combination of bow sounds with left hand *pizzicato*, his well-nigh incredible violinistic *tours de force*." All these effects are to be noticed in this composition.

15547 Moto Perpetuo (Perpetual Motion) (Allegro di Concerto)

Paganini

Paganini was possibly the most amazing violin virtuoso the world has ever known. So dazzling was his genius that it is not strange that many believed him to be invested with supernatural powers. His violin compositions are still regarded as of the utmost importance to the violin student in the acquiring of technique and his *Moto Perpetuo* is often said to give the backbone to all virtuosos in the matter of agility. As played by all the violinists in a symphony orchestra this work shows the tone color of the instruments as well as their dexterity.

15658 Prelude to *Œdipus Tyrannus*, Op. 35

Paine

John Knowles Paine (1839-1906) was one of the first great composers of America. He was identified with Harvard College from 1862 to 1905 and was one of the first men in America to realize the importance of musical training in a scholastic career. He wrote the music for the Sophocles drama in 1881 for a performance of *Œdipus Tyrannus*. This music is considered the most representative work by Paine.

21622 Adoremus Te

Palestrina

No work by Palestrina (1525-1594) is more popular than this chorus which is regarded as one of the greatest short compositions for the church. Palestrina not only had a perfect mastery of the technical art of his Netherland predecessors but he also understood the needs of music in the Roman Catholic Church of his day. He brought about a much needed reform in church music by a return to the old simple methods of worship of an earlier day. He "developed an exalted and chaste style that reflects perfectly the spirit of the church ceremonies."

20897 Gloria Patri, for Antiphonal Choirs

Palestrina

This composition is part of a *Magnificat* in the *third mode (tertii toni)*. It is better known in the adapted form found in many hymnals under the title *Ye Sons and Daughters of the Lord*, an Easter hymn which has become popular. In this original version the effect desired by the composer is preserved and the alternating choirs give proper contrast approximating an echo effect. Both choirs join in the final phrase. The work is sung unaccompanied.

20410 Hodie Christus natus est (Christmas Carol)

Palestrina

In the religious choruses of Palestrina there is noticeable not only a marvelous skill in contrapuntal writing, but a truly religious feeling, which has never been excelled by any master of church music. This little-known Christmas chorus is sung by the Dayton Westminster Choir.

35941-35944 Missa Papæ Marcelli (Mass of Pope Marcellus)

Palestrina

This great Mass, probably the most famous of any Mass by Palestrina, was first sung before the commission of Cardinals in the Sistine Chapel on June 19, 1565. The name by which it has become known was not given it until 1567. Pope Marcellus II died in 1555, having been Pope but twenty-three days. He had labored so hard for better church music and had done so much to aid Palestrina that the composer desired in this work to pay his friend and benefactor a worthy tribute.

This Mass stands as a well-nigh perfect example of what true religious music should be. The hearer is never conscious of the technical knowledge shown by the composer or the singers. He thinks only of the message of true religion. This work is written for six voices—soprano, alto, two tenors, and two basses so grouped as to form an antiphonal choir.

26782 Pater Noster

Palestrina

Like his contemporaries, de Lassus and Byrd, Palestrina wrote, in addition to church music, many lovely madrigals, but he is remembered chiefly for his religious compositions.

This beautiful *Pater Noster* is an excellent example of Palestrina's deeply religious expression.

20898 Popule Meus—(My People) Passion motet (Impropria or Reproaches)

Palestrina

This *Passion* motet makes a direct appeal through its unaffected simplicity. Common chords, without any suggestion of the involved chromatic progressions so characteristic of modern ecclesiastical compositions, underline and enhance the text with its suggestion of sad reproach. Two choruses are employed, singing in antiphonal form in the traditional manner. It is this music which has made such a deep impression on many of the great composers who chanced to hear it during the Holy Week services in Rome.

In contrast to the flowing contrapuntal and polyphonic form of the *Sicut Cervus* this motet is homophonic in style.

POPULE MEUS (ANTIPHONAL)

Chorus I: Popule meus, quid feci tibi?

Chorus II: Aut in quo contristavi te?

Responde mihi!

Chorus I: Quia eduxi te de terra Ægypti;

Parasti crucem Salvatori tuo.

(Edited by Frank Damrosch)

Chorus II: Agios O Theos.

Chorus I: Sanctus Deus.

Chorus II: Agios Ischyros.

Chorus I: Sanctus fortis.

Copy't 1899 by G. Schirmer.

20898 Sicut Cervus (As Panteth the Hart)—Edited by Nicola A. Montani
according to Sistine Choir tradition

Palestrina

Motet for four parts chorus (unaccompanied). *As panteth the hart*. The text of the Processional Responsory for Holy Saturday as sung in St. Peter's every year.

The chief melody is announced by the tenors and is taken up in strict polyphonic (imitative) fashion by the altos, sopranos and basses. The entrance of each voice on the words *Sicut Cervus* is clearly defined, the other voices weaving an accompaniment fully as important and as significant as the principal melody. There is a spiritual exaltation of mood throughout. Considered from the purely musical or technical aspect, it offers one of the best examples of polyphonic writing in existence.

4256 Toccata in A Major

Paradies

Pietro Domenico Paradies (1710-1792) was a Neapolitan musician who lived for many years in London where he was the teacher of Clementi, Cramer and others. This *Toccata* is considered one of the most brilliant examples of his work.

1317 Nina

Pergolesi

Giovanni Battista Pergolesi (1710-1736) was the greatest composer of the Neapolitan School in the early eighteenth century. He was the first real genius of the *opera buffa* school, and with his *Servà Padrona* he laid the foundation of all future comic opera development. Although he wrote a number of operas, none was successful, and many of his works have become obsolete. This short air, *Nina*, is an elegy sung by a lover as he gazes on his dead beloved. In the opening phrases which are full of romantic passion, he calls her name, then the mood changes, as he cries aloud to the pipe and cymbal to play louder and awake his loved one. But this outburst is but momentary as the air becomes again sad and contemplative.

M-545 Stabat Mater

Pergolesi

The *Stabat Mater* by Pergolesi, was written the year before the composer's death at the age of twenty-six. Pergolesi wrote the work at the request of the Brotherhood of St. Luigi de Palazzo to replace the work by Scarlatti which had always been performed by them on Good Friday. The work was completed on Pergolesi's death bed, and the conditions of extreme poverty and ill health surrounding the composer are reminiscent of those under which Mozart composed his *Requiem Mass*. The work, always popular in Italy, is truly surrounded by a halo of beauty.

The *Stabat Mater* is scored for soprano and alto, two-part chorus and orchestra.

21752 Euridice—Funeste piaggie (Ye Dismal Hillsides)

Peri

The opera *Euridice* was the second attempt of the Florentine Camerata to prove that the Greek drama had been accompanied by music. This work, which was the joint effort of the poet Rinuccini and the musicians Peri and Caccini, was produced at the Pitti Palace in Florence, October 6, 1600, for the marriage festivities of Maria de Medici and Henry IV of France. The orchestra consisted of a grave-cembalo, chitarone, lira grande, theorbo, and three flutes. These latter instruments figure in the only purely instrumental passage in the work, which is termed *Symphonia for three flutes*. This orchestra was placed in the back of the stage. It should be noted that the preponderance of instruments was of the harmony-producing type, and nothing but a *basso continuo* is found in the first editions of the work. This aria is a monologue by Orfeo to the inhabitants of the underworld. "Ye dismal hillsides, how sad ye are without Eurydice."

2012 Dances—See Dutch, page 456

Pezel

26780 Diaphenia

Pilkington

Francis Pilkington took his degree of music at Oxford in 1595, but the date of his birth is unknown. He died in 1638. He was attached to the Chester cathedral as a "Singing Man." In addition to church music and madrigals, he published a number of works for the lute and bass viol.

Diaphenia, Like the *Daffdowndilly* is found in a book of "ayres" published for lute and viol de gamba in 1605. It is interesting to note that this song was arranged so that it could be given as a solo, or with four voices accompanying it, or as a part-song with the solo voice taking the highest part.

M-621 The Incredible Flutist—Ballet Suite

Piston

Walter Piston, one of the most interesting of America's modern composers, was born in 1894 in Maine and was educated at Harvard, later going to Paris where he worked under Boulanger. He is one of the professors in the Harvard University school of music.

Several of Piston's works have been presented by the great orchestras of our country, and all music critics are agreed that he is one of the outstanding men in American music. One of his most interesting works is the ballet suite, *The Incredible Flutist*, which was produced at one of the "Pops" Concerts of the Boston Symphony Orchestra on May 30, 1938. This ballet presents a very gay and humorous story which is thus described by "Dance Magazine":

"The siesta is over. With a hearty yawn and a wide stretch the village shakes off its drowsiness. First to wake up, the Apprentice opens the shop, and life begins its uneventful flow. The Merchant's Daughters demonstrate their father's wares to Shoppers. The Busybody and the Crank have their argument. But what is this? . . . A march is heard! The Band, the Circus Band, marches in, followed by the people of the circus. They're all here: the Barker, the Jugglers, the Snake Dancer, the Monkey Trainer with her Monkeys, the Crystal Gazer, and, of course, the main attraction, the Flutist. The Flutist is a remarkable fellow, an incredible fellow. He not only charms snakes; he also charms, believe it or not, the Snake Dancer. He is so romantic, the Incredible Flutist, and perhaps just a bit promiscuous, for he also charms the Merchant's Daughter, and they meet at eight o'clock that very evening.

"When the clock strikes eight, young couples are all over the place, and love is in the air. Even the prudish, rich widow cannot resist the charged atmosphere and grants the Merchant that kiss he's been begging for well nigh two years. But they don't fare so well. Their sustained embrace is discovered, and the poor rich Widow faints right into the arms of her bewhiskered boy friend. But the Incredible Flutist hies to the rescue. A little dancing, a little fluting, and the Widow comes out of her swoon, none the worse for wear. And then . . . the Band strikes up, the spell is broken, the Circus, Incredible Flutist and all, leave the village."

The selections used in the present suite were made by the composer himself, who says they are "the best parts of the ballet." Record 12595A presents the *Introduction* and *Dance of the Vendors*: B, the *Entrance of the Customers* and the *Tango of the Merchant's Daughters*.

Record 12596A, *Arrival of the Circus and March*, *Solo of the Flutist*, *Minuet* and *Spanish Waltz*: B, *Siciliano Duet* and *Polka Finale*.

1981 Poupée Valsante (Waltzing Doll)

Poldini

Eduard Poldini (1869-) was a Hungarian composer who wrote several comic operas and many small compositions for the piano. His most popular composition is this little imitation of a dancing doll which, although originally written for piano, has been equally popular as a violin number.

25383 Clanking Spurs

Polish

This is one of the spirited marching songs of the Polish army.

25383, 80393 Cracowiak

Polish

One of the oldest of the Polish dances is the *Cracowiak*, which comes from the district of Cracow. It is described in a book of poems by Miaskowski as early as 1632. It is a lively song-dance in duple time, which is thus described by an eyewitness: "There are usually a great many couples—as many as in an English country dance. They shout while dancing and occasionally the smart man of the party sings an impromptu couplet suited for the occasion—on weddings, birthdays, and other festivals. The men also strike their heels together while dancing, which produces a metallic sound, as their heels are covered with iron." The name *Cracowiak* is also given to the songs which originally were sung by the dancers and which today have been separated from the dances.

- V-16436 { Oberek Viazdowski } Polish
 { Mazurka—Waltz }

This is a typical obertas or oberek which is the most animated of Polish dances. The second selection is a typical Polish folk dance.

- V-16469 { Od Cracowa } Polish
 { Augusta }

Od Cracow is a folk dance air in which the voices sing the dance we know as *cracoviak*.

The second selection is a very gay folk dance song of the waltz type.

- V-16439 { When Christ was Born—Gdy Sie Chrystus Rodzi } Polish
 { In the Silence of the Night—Wsród Nocnej Aszy }

These two ancient Polish Christmas carols are of great antiquity. *When Christ was Born* is in reality an early hymn, but is always sung as a carol by the Polish children. *In the Silence of the Night* brings in the answering song of the shepherds. Some authorities claim that these old Polish carols date back to the tenth century.

- V-16417 National Hymn—Jeszcze Polska—Nie zginela (Poland is Not Yet
 Dead in Slavery) (Oginski) Polish

The National Hymn of Poland was written during the Polish Revolution of 1830. The words were by the poet Wybicki and the music was composed by Michael Oginski (1765-1833) who was a nobleman of Poland. He was not only a great diplomat but also a literary and musical genius as well. He was one of the first composers to give to the world as concert selections the Polish Court dances.

"Poland is not dead in slavery,
 Once more she shall rule.
 Freedom now through her sons' bravery
 Shall forever endure."

- 4040 Estrellita Ponce

This gay dance song is popular in Mexico and along the shores of the Rio Grande.

- 8174 La Gioconda—Barcarola Ponchielli

This beautiful boat song is sung by Barnaba in the second act of *La Gioconda*. It is night and the scene shows the deserted bank of an uninhabited island in the lagoon. Enzo's boat awaits the arrival of Laura. Barnaba jovially talks with the sailors. He sings this song to the fishermen and the chorus answers him.

- 12150 La Gioconda—Cielo e mar (Heaven and Ocean) Ponchielli

This tenor aria occurs in the second act of *La Gioconda*. Enzo is waiting on the deck of his boat for the arrival of his beloved Laura, whom Barnaba has promised to bring to him in safety.

- 11833 La Gioconda—Dance of the Hours Ponchielli

In the third act of Ponchielli's opera, *La Gioconda*, the scene shows the interior of the Duke's Palace during a masked ball. For the entertainment of the guests the *Dance of the Hours* is then given. Each group of dancers is dressed to represent darkness, dawn, light, and twilight, and the action represents the struggle of light and darkness for supremacy. It is a charming example of ballet music, and the dance here given is one of the most popular from the series.

- 8084 La Gioconda—Enzo Grimaldo Ponchielli

This remarkable duet is sung by Enzo and Barnaba the spy, in the first act of *La Gioconda*. The spy has recognized in Enzo Grimaldo, a proscribed Genoese

nobleman, who is the lover of Laura the wife of Alvise, one of the heads of the State Inquisition. He tells Enzo that he will help him by bringing Laura to Enzo's boat in the harbor that night. Enzo is filled with joy at the anticipation of seeing his beloved.

8996 { Pastourel }
 { Toccata }

Poulenc

Francis Poulenc (1899) is one of the group of younger French composers who, under the guidance of Erik Satie, established themselves as the French Six. It was a work by the young Poulenc, who was but eighteen, that really launched The Six into the musical world. After serving in the French army during World War I, Poulenc returned to Paris and took up his composition with renewed enthusiasm. His best works belong to this period. Poulenc's style, as one of the great French critics has pointed out, rests on his use of "frankly familiar phrases, which from the beginning are distinguished by that melodic freshness that is all his own." He possesses also a "rare sense of tone values and an ingenuity in contriving colors."

21623 { Lo, How a Rose E'er Blooming }
 { To Us is Born Immanuel }

Praetorius

Michael Praetorius (1572-1621) came from one of the oldest musical families in Germany. In his fifty years he was one of the most prolific composers who has ever lived. His works are important because they form the link between the old polyphonic school and the modern school, which begins with Bach and Händel.

Praetorius also left some very important treatises on musical compositions. One work gives a most complete idea of the instruments of the seventeenth century and their possibilities, and fortunately is profusely illustrated with woodcuts, so that many of the obsolete instruments of that period are now understandable.

Lo, How a Rose is an old Christmas carol by Praetorius, which has been in constant use in Germany since the early part of the seventeenth century. It was the custom of many composers of Christmas music to liken the Virgin Mary to the rose. This is one of such songs in praise of the Virgin and is most beautiful in its expression.

11831 Variations

Proch

Heinrich Proch (1809-1878) was a Bohemian singing teacher and conductor who was prominently known in Vienna. He is known as a composer chiefly for this set of vocal variations with flute obbligato, which has been the joy and delight of all coloratura singers and which is frequently introduced into the *Lesson Scene* of Rossini's *Barber of Seville*.

M-176 Concerto No. 3, in C Major for Piano, Op. 26

Prokofiev

One of the most interesting of the Russian composers of today is Sergei Prokofiev (1891) whose modernism has attracted the attention of the world.

Prokofiev sketched this work in 1917 but did not finish it until 1921. It consists of three movements, the opening *allegro* being introduced by a slow theme announced by the unaccompanied clarinets and continuing in the violins. The tempo changes to *allegro* and the strings present a brilliant theme which is taken up by the solo piano. There is considerable discussion of the theme, then a chord passage for the piano leads to the expressive second subject heard in the oboe with a pizzicato accompaniment of the strings. The piano now develops this theme, and it is worked up to a great climax. The tempo returns to *andante* and the orchestra gives out the theme of the introduction. The piano now develops this introduction theme in a broad and impressive manner. The *allegro* tempo returns, and the first and second subjects are brought back. They are brilliantly developed, and the movement ends with an exciting *crescendo*.

The second movement is a *theme and variations*. The theme is announced by the orchestra, the piano then presenting the first variation. The tempo changes

to *allegro* for the second and third variations, and the piano has brilliant passage work. The tempo returns to *andante* for the fourth variation, the piano and orchestra discussing the theme in a quiet manner. The fifth and final variation is an *allegro* and brilliantly leads into a restatement of the theme in the full orchestra.

The finale opens with a *staccato* theme which the piano takes up and develops. The second subject is given out by the 'cellos and is of a more sentimental character. The work ends in a brilliant coda.

9128 Love for Three Oranges—Waltz Scherzo, March and Scherzo *Prokofiev*

Prokofiev's opera, *The Love for Three Oranges*, was produced by the Chicago Opera Association in the season of 1921-1922. It is based on an Italian comedy of the eighteenth century, which was inspired by the old fairy tale about the man who would not laugh.

In this Gozzi comedy a young Prince who is a melancholy hypochondriac is never known to laugh. During a festival arranged to make the Prince merry, if possible, one of the wicked witches who has ever beset his path is overturned by a youth. Her fall produces a laugh from the Prince. But he cannot be permanently cured until he has found the three oranges, each of which is large enough to conceal a princess. The Prince travels until he finds this magic orange grove and marries the most beautiful of the three princesses. This music takes place in the festival scene. It is an excellent illustration of Prokofiev's remarkable use of the orchestra.

M-566 Peter and the Wolf, Op. 67

Prokofiev

Peter and the Wolf, one of the latest works to come from the pen of Prokofiev, was written in 1936 and first performed at a children's concert in Moscow in May of that year. The composer calls the work an "orchestral fairy tale." It tells, through the medium of the instruments of the orchestra, a simple tale which is made understandable by a narrator, although the story itself is clearly discernible in the orchestral excerpts.

Prokofiev is one of the rarest of musical humorists. Just how deep is the joke he is playing on his audience in the presentation of *Peter and the Wolf*, it is hard to say. But one suspects that there is a political satire in this simple musical story.

Each character in the quaint story is represented by an instrument. The bird is a flute, the duck an oboe, the cat a clarinet (staccato in the low register), the grandfather a bassoon, the wolf three horns, Peter the string quartet, and the hunters the drums. This fascinating story in tone is so cleverly told by the instruments that it will be of invaluable service to one learning to recognize the tone qualities of orchestral instruments. Its simplicity and humor make it important as a demonstration of the possibilities of program music.

15030 Suggestion Diabolique, Op. 4, No. 4

Prokofiev

Although an early work, this is a remarkable, vigorous, chromatic study for piano. One writer has called it "a drama of the nether world; it paints the infernal with suggestive realism." An early work by that unusual modern Russian genius, Prokofiev, it did much to establish his reputation as a composer of the bizarre and fantastic.

7196, 7197 Symphony in D Major, Op. 25 (Classical)

Prokofiev

It is interesting to note in this early work of Prokofiev a desire to use the old forms with a modern expression. Prokofiev said when he was writing this symphony that he wished to put into it what Mozart would do if he were writing today. The general form follows the symphonic model in that it has four movements, the third being a gavotte rather than a minuet.

The first movement follows the sonata pattern. The principal theme is given out by the violins and the use of the flutes in the transitional passage to the second subject is very lovely. The second subject is also heard in the first violins; the development beginning at once with a most interesting working out of the first subject.

The recapitulation follows in the regulation manner, the movement closing with a short coda.

The second movement is a larghetto which follows the customary model of the song form.

The third movement is a gavotte; the principal dance theme is given by the strings and wood winds, and the trio by flutes and clarinets over a pedal point in the lower strings. The gavotte is then repeated.

The finale follows the sonata pattern. The first subject is in the strings; the second subject in the wood winds. A short development and a regulation recapitulation of subjects brings the symphony to a close.

M-518, M-519 *La Bohème* (Complete Opera) (See Victor Book
of the Opera)

Puccini

6595 *La Bohème*—Che gelida manena (Thy Little Hand is Frozen)
(Rudolph's Narrative)

Puccini

No aria from modern opera is more universally popular than the beautiful tenor solo from the first act of Puccini's setting of Murger's "*La Vie Bohème*." The scene shows the garret in the Latin Quarter that the four friends call their home. Rudolph, the poet, has begged his friends to leave him that he may finish a poem before joining them for supper. Mimi, the little flower maker, comes to ask for a light, and Rudolph at once falls a victim to her charms. When she asks him to tell her of his life, he replies that he is a poet. Although he lives in poverty, his soul is wealthy, for his mind and heart are filled with fair dreams and castles of fancy. These will all now disappear, for they have been crowded out by her sweet presence.

6790 *La Bohème*—Mi Chiamano Mimi (My Name is Mimi)

Puccini

This aria occurs in the first act of Puccini's opera, *La Bohème*. Mimi comes to borrow a light from her fellow lodger, Rudolph. He tells her of his life in the famous *Narrative*. In response to his desire to know more regarding her, she sings, *My Name is Mimi*, and then confides to him of her simple life, her dreams and hopes.

1333 *La Bohème*—Musetta's Waltz

Puccini

This tuneful waltz-song, which is one of the most popular of the single numbers from any of Puccini's operas, is sung by the little *grisette*, Musetta. The scene is the Café Momus on Christmas Eve. Thither comes Musetta dressed with great elegance, on the arm of a wealthy banker. They seat themselves at the table near the Bohemians. To attract the attention of her lover, Marcel, Musetta sings this captivating waltz. She contrives to lose the aged banker and rushes off with Marcel.

6561 *La Bohème*—Addio (Farewell)

Puccini

This song of farewell is sung by Mimi to Rudolph in the third act of *La Bohème*. Realizing that Rudolph is distrustful of her love for him, Mimi takes a sorrowful farewell of her lover, who she prays may be always happy.

8069 *La Bohème*—Ah! Mimi, tu più (Ah, Mimi Thou False One)

Puccini

This duet for tenor and baritone occurs at the opening of the last act of *La Bohème*. The scene shows the attic room of the four Bohemians. Marcel and Rudolph, although in secret, mourning the loss of Musetta and Mimi, never speak of their lost sweethearts. When this act opens Marcel, pretending to paint, is gazing at a little bunch of ribbons which Musetta had forgotten, while Rudolph, although supposedly writing, is gazing with ardor on Mimi's little pink bonnet. They tell of their true feelings in this duet, which is one of the most beautiful and melodious numbers ever written by Puccini.

8068 *La Bohème*—Death Scene

Puccini

The last scene of *La Bohème* is conceived with rare pathos and exquisite delicacy. Musetta has brought Mimi to Rudolph's door and the four Bohemians get her safely on Rudolph's bed, then go out to bring aid. Mimi and Rudolph in this last love scene tell of their past happiness and pathetically plan their future together.

4408 *Girl of the Golden West*—Ch'ella mi creda libera (Let Her Believe)

Puccini

The Girl of the Golden West was first produced in New York in 1910. Although it never met with great success in America, it has always been popular in Europe. The text follows the Belasco play of the same name. This aria is sung by Dick Johnson, the bandit, at the beginning of the third act. He faces death by lynching but begs the men to keep from Minnie the tragedy of his death. He begs them to let her feel that he has gone to live a nobler life as she would have him.

M-700, M-701 *Madam Butterfly* (Complete Opera) (See Victor Book of the Opera)

Puccini

8921 *Madam Butterfly*—O quant' occhi fisi (Love Duet)

Puccini

Madam Butterfly was first heard in La Scala, Milan, Feb. 17, 1904. Puccini, who had become interested in the stage version of John Luther Long's story, was assisted in the writing of the libretto by Illica and Giocosa. The composer studied carefully Japanese music and introduced several Japanese themes into his score.

In the first act we see the wedding celebration of Butterfly, Cho-Cho-San, and the young American Lieutenant, Pinkerton, who has made all his arrangements to wed the pretty little geisha girl through the marriage broker Goro. The scene takes place in the garden of the little Japanese house Pinkerton has rented. Although the U. S. Consul, Sharpless, has warned him of the folly of his act, Pinkerton is fascinated by the dainty little Butterfly who has fallen most truly in love with him. After the wedding contract has been signed, Butterfly's uncle, the Bonze, a powerful Japanese priest, appears, denounces Butterfly and orders all her relatives to renounce her forever. She is left alone with her new American husband. Her maid Suzuki helps her remove her wedding gown and to put on her night attire. From within is heard Suzuki singing her evening prayer to her Japanese gods. The great love duet then begins. Although to the young Lieutenant this marriage is a passing fancy, to Cho-Cho-San it is desperate reality. She remembers the curse of her uncle and begs Pinkerton to always love her. He tells her that her name Butterfly is very fitting for she is like the brilliant fluttering butterflies. She asks if it is true that the men of his country collect the pretty butterflies and pierce their hearts with needles. Pinkerton tries to reassure her and their voices mount together in this impassioned love duet which is one of the greatest of Puccini's lovely melodies.

6790 *Madam Butterfly*—Un bel di vedremo (Some Day He'll Come)

Puccini

This aria, which is one of the most popular numbers from the opera, occurs at the opening of the second act. Butterfly, who, in the three years since Pinkerton's departure, has never given up hope that he shall return, is living with her little boy and her faithful maid in the little home where she had been so happy. Suzuki begins to doubt that the American husband will return; but Butterfly calms her fears, in this aria, in which she tells of the great ship which will surely come again and bring once more happiness to them all.

1213 *Manon Lescaut*—Donna non vidi mai (Maiden So Fair)

Puccini

Manon Lescaut is one of Puccini's early operas and was produced in 1893, nearly ten years after Massenet's opera of *Manon* was first heard. Although both the French and Italian masters used the Abbé Prévost's story for their librettos their operas are very different in the treatment of the romance. As in his later *La Bohème*, Puccini has used episodes in more or less detached scenes, which without some previous knowledge of the story would be difficult to understand. The first act

takes place in Amiens and shows us the meeting of the lovers and their flight to Paris together. This aria *Danna non vidi* (*Maiden So Fair*) is sung by Des Grieux after Manon leaves him to go into the inn.

M-539, M-540 La Tosca (Complete Opera) (See Victor Book of the Opera)

Puccini

4408 Tosca—E lucevan le stelle (The Stars Were Shining) }

4372 Tosca—Recondita armonia (Strange Harmony) }

Puccini

It is strange that with the exception of *Gianni Schicchi*, *Tosca* is the only opera by Puccini in which an Italian plot is used. This work, founded on the great Sardinian drama, was written after *La Bohème* and just preceding *Mme. Butterfly*. This air is sung by Cavaradossi, the painter, in the first act of the opera. The scene shows a church interior, where the painter is at work on an unfinished painting of a Madonna. He sings that, although the fair unknown beauty whom he chose as the model for the portrait of the "Lady of Heaven" is most beautiful, she is not so fair or so charming as his dark-eyed sweetheart Floria Tosca.

14184 Tosca—Vissi d' arte (Love and Art)

Puccini

This soprano aria occurs in the second act of Puccini's opera, *Tosca*. Tosca has been forced by the torture of her lover, Cavaradossi, to reveal to Scarpia the secret of Angelotti's hiding place. She then consents to Scarpia's proposal if he will promise to free Cavaradossi. This aria in which she appeals to Scarpia to release her from her promise is regarded as the most beautiful air of modern Italian opera. Beginning quietly, it works up to an impassioned outburst of grief:

"Music and Art, these have I lived for.
Nor ever have I harmed one living being. . . .
In this my hour of grief and tribulation
O Heavenly Father, why hast Thou forsaken me?"

1664 Canaries—Suite

Purcell

The canaries was a dance which came from the Canary Islands and is said to have originated in Spain. It was danced by two partners who danced alternately with each other with gestures of savage intent. It became popular at the court of Louis XIV and was often called by the French a species of gigue. The outstanding example that has come down to us is from Purcell's incidental music for "Dioclesian." Purcell preferred lively, accented dances and used them in many of his works. "Dioclesian," produced in 1690, was a play adapted by Betterton from "The Prophetess" by Beaumont and Fletcher.

7873 Chaconne

Purcell

The chaconne is a classic dance form developed from an old dance of a dignified nature in which the outstanding characteristic is that the bass part is incessantly repeated while the upper voice is constantly changed.

The dance itself has been obsolete for centuries. It is uncertain whether it was originally native to Spain or Italy. The Spanish authorities claim that it came from the Basque country and took its name from *chucuna* meaning pretty. In *Don Quixote* Cervantes speaks of it as "a mulatto dance for Negroes imported from the French." Other authorities say it takes its name from the Italian word *cieco*, meaning blind, and others assert the name came from the Arabic and means the dance of kings.

1895 Lament—Dido and Æneas

Purcell

Henry Purcell (1659-1695) was the greatest composer England can claim as her own. His principal characteristics were a preference for a more austere type of melody than his contemporaries, and an unusually strong rhythmic feeling.

Although he wrote incidental music for several dramatic works, the only opera written by Henry Purcell was *Dido and Æneas*. He had never heard or seen an

operatic performance when he composed this work. It was first performed in 1680 by "the young gentlewomen of Mr. Jonas Priest's Boarding School at Chelsey." The text was by Nathan Tate who adapted the story of Virgil with a few changes. Critics have always agreed that this music will stand comparison with any dramatic work ever composed.

Streatfeild says: "Dido's Lament is one of the most pathetic scenes ever written. The gloomy chromatic passage constantly repeated by the bass instruments with ever-varying harmonies in the violins, paints such a picture of the blank despair of a broken heart as Wagner, with all his immense orchestral resources, never surpassed."

1664 Suite

Purcell

Henry Purcell is said by his contemporaries to have excelled in every form in which he wrote. Unfortunately he died when he was but thirty-seven years of age. He displayed rare gifts in his writing of sonatas and suites and his individual dances were spirited and fanciful. In the preface of his work entitled *Twelve Sonatas for two violins and a bass for the harpsichord* he says: "Its author has faithfully endeavored a just imitation of the most famed Italian masters, principally to bring the seriousness and gravity of that sort of music into vogue and reputation among our countrymen, whose humor it is time now should begin to loath the levity and balladry of our neighbors the French."

M-533 Suite for Strings, Four Horns, Two Flutes and English Horn

Purcell

This suite is the setting of several well-known airs by Purcell in an arrangement by John Barbirolli for strings, four horns, two flutes and English horn. The first movement is taken from the music which Purcell wrote for the comedy, "The Gordian Knot Untyed," which was written in 1691. It was in this work that Purcell used the quick step we know as *Lilliburlero*, the song so popular among the Protestants in the struggle against King James.

The second movement is taken from the music which Purcell wrote for "The Virtuous Wife," a play by Tom D'Urfey for whose works Purcell wrote much incidental music. This play appeared in 1693.

The third movement is taken from one of the best known of Purcell's works, the incidental music for Dryden's "King Arthur," which was written in 1691. It was in this work that Purcell used the trumpets and brasses in a most remarkable way. The poet Dryden was a warm friend of the composer and valued the music of Purcell very highly. In the Preface to "Amphitryon" Dryden wrote, "What has been wanting on my part has been abundantly supplied by the excellent composition of Mr. Purcell, in whose person we have at length found an Englishman equal with the best abroad."

The fourth movement is the great aria, *When I am Laid in Earth*, the most famous of any air we know from Purcell's opera, *Dido and Æneas*. Purcell's one opera, produced in 1680, was the first opera composed in England and many authorities believe it is the only truly English opera ever written. The melody of this aria which is sung by Dido after Æneas has departed, is arranged by Mr. Barbirolli for the English horn.

The fifth movement is taken from so-called "Welcome Songs," the 15th Volume of "Selected Songs" which were collected by the Purcell Society.

The sixth movement is also taken from Dryden's "King Arthur."

This suite will give us an excellent opportunity of becoming acquainted with one of the most remarkable composers of the seventeenth century.

14902 Aleko—The Moon is High in the Sky

Rachmaninoff

Rachmaninoff wrote his one act opera, *Aleko*, when he was eighteen years old. It was his examination test for graduation from the Moscow Conservatory in 1891. The youthful composer finished his setting of the libretto in fourteen days.

The story is an adaptation of the poem, "The Gypsies," by Pushkin. The remarkable feat of this youthful musician attracted the attention of all Russia, and

Rachmaninoff was received with enthusiasm by everyone. The young composer had always been a devoted admirer of Tchaikovsky, so it is not strange that he should have used the simple melodic style which Tchaikovsky had frankly taken from Italy.

This aria, *The Moon is High*, was made popular on the concert stage by Chaliapin.

M-58 Concerto No. 2 in C Minor

Rachmaninoff

Rachmaninoff's second concerto for piano was first played by the composer in Moscow in 1901. The work gained for Rachmaninoff the Glinka prize of five hundred rubles.

The first movement, *moderato*, is introduced by a theme for the piano. Then the strings bring forward the principal first subject, the piano accompanying with *arpeggio* figures. An orchestral interlude leads into the second theme which is given out by the piano. The development is of exceeding interest, and the recapitulation, which brings back the principal theme in the strings and the second subject in the horns, is finely executed.

The second movement, *Adagio*, is introduced by the muted strings, later reinforced by the wood winds. The piano then enters and carries on the theme with a splendid accompaniment on the pizzicato strings and clarinets. The use of the wood winds in this movement is of rare beauty.

The finale is an *Allegro scherzando*, having two main subjects which are developed in a free manner on the outlines of the sonata form.

M-75 Isle of the Dead (Toteninsel) Op. 29

Rachmaninoff

This symphonic poem by the great living Russian composer was inspired by the famous painting of the same name by the Swiss artist, Arnold Boecklin (1827-1901).

One of the first of the modern impressionist painters, Boecklin gave the world five great canvasses based on this same subject. The most famous of these hangs in Leipsic, and is said to be the one which Rachmaninoff saw in 1909, and which directly inspired this work.

Boecklin painted his first "Toteninsel" in 1880. As he wrote a friend: "It is a dream picture. It must produce such an effect of stillness that anyone would be frightened to hear a sudden knock on the door."

Art authorities have always differed as to where the island depicted by Boecklin is located. Some say it was inspired by the Barrameo Islands in Lake Maggiore; others that it is one of the Ponza group in the Gulf of Naples.

Boecklin has shown the Isle of Death to be a lonely island where blue-green cypresses and dark majestic rocks guard a harbor, toward which there comes noiselessly a long boat bearing a shrouded white figure, rowed by an ancient ferry man.

Rachmaninoff's tone poem opens *Lento* 5-8 time, with a sombre phrase for harps, muted strings (basses and 'cellos) and kettledrums. The 'cellos bring forward a theme suggestive of the tranquil lapping of the waves. This is followed by a theme of rare beauty for the French horn and a third lovely air for violins, imitated by the English horn. These three themes are worked up to a great climax and the brasses intone a chant theme suggestive of the *Dies Irae*, or song for the dead. The music becomes calmer and a passage in 3-4 time for the divided strings brings a moment of peace before another climax in brasses is developed *fff*. Over a syncopated accompaniment, the strings now sing the lovely second theme, originally heard in the French horn. The wood winds develop this in a more rapid tempo which leads to another great climax for full orchestra. The time is now 4-4, *Largo* and the second violins play a lovely melody accompanied by the harps and the divided 'cellos. A short passage for the solo violin leads to the reappearance of the second theme, now heard in the wood winds. The first original theme then brings all to a tranquil and poetic close.

14276 Prelude in C Sharp Minor, Op. 3, No. 2

Rachmaninoff

This composition is one of the most popular piano works of the modern school. It is said that it was inspired by the hearing of the bells of the Kremlin at Moscow.

on a festival day. As the Kremlin bells ring out, all the bells of the city answer, until the air is filled with the clanging sound. This work was written by Rachmaninoff when he was but twenty years old. He sold it to a publisher for a trifling sum, and although he never reaped any financial benefit, the great popularity of this short piece has done more to spread his fame than all his other great compositions. Originally written for piano, it has been arranged for practically every combination of instruments.

M-239 Symphony No. 2, in E Minor, Op. 27

Rachmaninoff

This symphony was written in Dresden (1906-1907) where Rachmaninoff lived for several years. It was produced in Moscow in 1909 and was awarded the Glinka prize of one thousand rubles.

The symphony has the customary four movements save that the slow movement takes the place of the regular scherzo. A lengthy introduction (*Largo* E minor, 4-4 time) precedes the *Allegro moderato*. In this introduction the violins suggest the theme which is to become the principal subject of the *Allegro* stated by the lower strings, clarinet and bassoon. After this subject has been elaborated, a transitional passage (*poco a poco vivo*) leads to the second subject in G major which is presented by the wood winds and strings. A variation of this theme in triplets leads to a climax and a long *diminuendo* brings the statement of the themes to its conclusion. There is no repetition of subjects, the free fantasia beginning at once with a development of the first or principal subject. Note its statement by the solo violin. The development is also interesting because of use of the theme of the introduction which again brings forward the principal theme in the first violins as the recapitulation of subjects begins. The second subject returns in E major. There is a lengthy and elaborate coda.

The second movement, *Allegro molto*, is in reality the scherzo. The theme is begun in the horns and carried on by the violins, after which the theme is given an elaborate development. A contrasting section, *moderato*, is then introduced, the theme being played by the violins. The first theme is then repeated, dying away in a long *diminuendo*. A loud crashing chord introduces the trio, the first theme of which is stated by the second violins. A new theme is heard in the brass accompanied by the cymbals and tambourine. Then the first section of the scherzo is repeated. The coda ending brings back a bit of the introduction to the first movement.

The third movement is an *Adagio*, the first subject of which is given out by the violins. This is followed by a long air for the clarinet and a third melody for oboe and violins. As the middle or contrasting portion of this *Adagio*, a development of the introduction to the first movement is again heard after which there is a free repetition of the musical material with which the *Adagio* opened.

The finale, *Allegro vivace*, opens *fortissimo* for full orchestra. The principal theme is of great virility. Contrasted with it is a march-like subject in the winds. The second subject is more tranquil and is presented by the strings. The middle section of this finale is given over to a recapitulation of melodies heard in the *Adagio* and first movement of the symphony combined with the opening theme of the finale. This theme is brought back in its original strength by the wood winds, while the march-like theme is now stated by the brasses, and the second subject is again heard in the strings. A coda built on the principal theme brings the movement to a close.

12490 { La Pantomime }
 { L'Indiscrète }

Rameau

These miniatures of 18th century France originally were written for the harpsichord alone but are here revised for two violins and harpsichord. Rameau, although a greater musician than his contemporaries, Couperin and Daquin, possessed the same graceful charm in his short instrumental compositions. Even the smallest of his *pièces de concert* was given its own name, which was usually descriptive of the mood of the piece.

- | | | |
|-------|---|--------|
| 15179 | {
La Poule (The Hen)
La Joyeuse (Joyful One)
Les Sauvages (The Savages)
Menuets, Majuer et Mineur
Les Tricotets
} | Rameau |
|-------|---|--------|

These short tone pictures by Rameau bear titles and are descriptive, as was so much of the chamber music of his day. They were written for the harpsichord and are excellent examples of 18th century music. Note the clucking of the hen and the clever way in which the crowing of the rooster is introduced at the end.

1199 Tambourin, Le Rameau

Le Tambourin takes its name from the instrument which was always used to accompany it. The tambour of old was a different instrument from our modern tambourine; it was a long, narrow drum which was beaten by a stick in one hand, while in the other the dancer held a flageolet, or pipe, on which was played the gay dance tune. The dance came into France with the Crusaders, who brought the idea from the Far East. It is still used in parts of the Orient, but is a popular dance of the folk in the district of Provence, in southern France. This *Tambourin* is from the ballet *Castor and Pollux* which was produced in 1737. The imitative effect of the old tambour is excellently reproduced on the harpsichord.

8552 Alborada del Gracioso Ravel

Maurice Ravel was born in 1875 in a small town in France close to the Spanish border, and his music reflects the influence of Spanish rhythms and folk expression even more definitely than it does that of France. He died in 1937.

When but a youth in Paris, Ravel was recognized as a coming genius by the teachers of the Paris Conservatoire. He is now regarded as one of the outstanding musicians of the French modern school.

Originally written for piano, this *Alborada* is No. 4 in a set of pieces entitled *Miroirs* published in 1906. It was later arranged for orchestra. The *Alborada* or *Aubade* was the morning serenade sung by the lover to his supposedly sleeping sweetheart. Paid musicians usually were engaged to play this music and often a jester or minstrel assisted in the entertainment. The title of *gracioso*, according to Jean-Aubry, evidently refers to such an assistant.

M-352 Bolero Ravel

Ravel wrote this *Bolero* for the dancer, Ida Rubinstein, who presented the work at the Opera Paris in 1928. The Parisian critic, G. Jean-Aubry, wrote of this performance: "By a sort of irony, which is quite in keeping with his character, Maurice Ravel, having received an order for an orchestral dance to last about ten minutes, chose as a theme the most ordinary bolero, the simplest, the least ornate, the least original possible. From the start to the finish of the work, this theme constantly recurs, without the slightest change or the smallest modulation.

"The hearing of the same theme repeated to satiety during ten minutes should indeed bore the audience to tears. Not so with this *Bolero* which limits itself to the use of a single theme. Ravel wished to show that contrary or conjointly to the well-known definition which says that beauty is 'unity in variety' beauty can also be 'variety in unity.' In spite of the constant repetition, Ravel succeeds in writing an extremely varied and amusing work, and he has done it solely by his prodigious orchestral ability. It is light; a varied system of lighting, which, without in any way modifying the nature of the object illuminated, changes it considerably in our sight merely by the different play of lights."

The *Bolero* is scored for a large orchestra consisting of piccolo, two flutes, two oboes, oboe d'amour, English horn, two clarinets, one E flat clarinet, two bassoons, double bassoon, four horns, four trumpets, three trombones, bass tuba, three saxophones, kettledrums, side drums, cymbals, gong, celesta, harp, and strings.

11882 Daphnis et Chloé, Suite No. 1

Ravel

Daphnis et Chloé was written as a ballet for the Russian dancers in 1910. Nijinsky created the role of Daphnis and Karsavina that of Chloé. Bakst designed the scenery and costumes and Fokine arranged the dances.

Two Suites were arranged from this music; the numbers of the first Suite being *Nocturne* and *Danse guerrière* (war dance).

On the fly leaf of the score is the following description (Philip Hale's translation): "No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little, the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears, encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision; the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis, as Pan, appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as bacchantes, and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men comes on the stage.

Joyous tumult. A general dance. Daphnis and Chloé. Dorcon."

7143, 7144 Daphnis et Chloé, Suite No. 2

Ravel

The second suite is the one which is most often played. It consists of the numbers: *Daybreak*, *Pantomime* and *General Dance*.

7370, 7371 Mother Goose Suite

Ravel

The *Mother Goose* Suite by Ravel consists of five little pieces that were originally written for four hands at the piano. At the first performance of the work in Paris, 1910, it was played by two children, one six and the other ten years of age. In 1911 Ravel arranged the music as a ballet and it was produced in that form in Paris in 1912. The music from this ballet arranged as a suite then appeared.

Although not in the strictest sense taken from the book of old Mother Goose, these stories are all musical portrayals of old fairy tales.

No. I. *Pavane of the Sleeping Beauty*. This is a very short movement, only twenty measures long, built on a short phrase given out by the flute, horn, and violas.

No. II. *Hop o' My Thumb*. Ravel quotes from the old Perrault tale: "He believed that he would easily be able to find the way, by means of the bread which he had scattered wherever he passed, but he was surprised to discover not a single crumb; the birds had come and eaten it all." This charming movement opens with a figure in the muted violins, the principal subject occurring at the fourth measure in the oboe carried on by the English horn. There is a contrasting theme, then the first subject recurs and the piece ends softly in the oboe and strings.

No. III. *Laideronnette, Empress of the Pagodas*. This story is from the "Green Serpent," in the collection of fairy tales by Mme, d'Aulnoys, who lived in the seventeenth century.

Laideronnette was a princess cursed in her cradle by a wicked fairy, and as she grew into womanhood she became more and more hideous. Her parents gave her a distant castle in the wilderness where she might live in solitude. In the forest outside her palace *Laideronnette* met a green serpent, who told her not to fear him as he was a prince in disguise. She had many adventures. Embarking in a small boat she

was carried out to sea but was saved from shipwreck by the serpent, who carried her to the land of the Pagodas. These strange creatures were dwarfs whose bodies were made of precious stones. They played sweet music on tiny instruments made of walnut and almond shells. They made Laideronnette their Empress. Then it is discovered that the green serpent is their Emperor. The spell of the wicked fairy who has enchanted them both is set aside, and as Prince and Princess they rule their kingdom, known throughout the world as the most beautiful rulers to be found.

The movement is in march time. The first subject is introduced by the piccolo, the second theme being given by the oboe and continued by the flute. A new melody given by the wood winds in unison with celesta and harp brings back the first theme, now heard in the celeste.

No. IV. *The Conversation of Beauty and the Beast*. This is, of course, the old fairy tale we all know so well, told in music in the form of a waltz. The principal theme is given by the clarinet. The middle section, being suggestive of the Beast, is played by the contra bassoon. The two melodies are then combined. The solo violin plays the Beast theme, showing that the Beast has become the lovely Prince.

No. V. *Fairy Garden*. This charming short number, which closes the work, opens with a theme in the strings, *Lento et grave* in C major. The entire movement is developed from this one theme.

M-400 Quartet in F

Ravel

Ravel's *String Quartet*, completed in 1902, reflects his remarkable use of instruments in the polyphonic manner. He is more conventional in the form of this work than the other modern composers have been in their chamber music. Ravel uses distinct themes and follows an established plan of composition. He is a master of the quartet style, yet throughout his four movements his treatment of theme is filled with that fluent harmony and blending of voices which distinguishes all his compositions. Like Debussy's *Quartet*, the second movement of his work offers a brilliant illustration of *pizzicato* effects. The 5-4 section of the last movement should also be noted.

8282, 8283 Rapsodie Espagnole

Ravel

This Spanish Rhapsody was written in 1907. It consists of four distinct movements, or pictures of Spain presented in the impressionistic manner.

I. *Prelude—The Night*. The muted violins and violas present a figure which colors all of the movement. Note the lovely melody played by the clarinet which is repeated by the solo violin, viola and 'cello. There is also a curious use of a cadenza for two clarinets repeated by two bassoons over an accompaniment of arpeggios and harmonics from a solo violin. The divided 'cellos and double basses present a chord in harmonics which leads into the second division.

II. *Malagueña*. This is a remarkable use of the old dance song of southern Spain. A figure in the double basses opens the dance, the theme being stated by the muted trumpet accompanied by the tambourine and strings *pizzicato*. Note the solo in slower tempo for the English horn which occurs in the middle part of the dance. The figure in the basses which began the dance now brings it to a close.

III. *The Habanera*. The wood winds give out the theme of the dance which is continued by the solo viola. The contrasting dance is also brought forward by the wood winds with a syncopated accompaniment by the strings. Note the use of the harp and tambourine.

IV. *The Fair*. The opening is a curious passage for divided 'cellos and double basses. Note the introductory measures on the flute. The second theme is heard in three muted trumpets with tambourine accompaniment and is repeated by the oboes, English horn and xylophone. This material is repeated and brought to a *fortissimo* climax by the full orchestra. The tempo becomes slower and the voice of the English

horn is heard in a lovely melody which is repeated by the clarinet. The opening portion of the movement is then repeated.

12320, 12321 Le Tombeau de Couperin Suite

Ravel

Ravel originally intended this work as a piano composition. He was working on it when World War I broke and he joined the army of France. The *Suite* was not finished until 1917, and with the thoughts of death surrounding him it is not strange that the composer should have dedicated each movement to the memory of a comrade who had passed into the great beyond. There were six movements in this original piano suite. Later Ravel took four of these and arranged them for small orchestra consisting of two flutes, two oboes, English horn, two clarinets, two bassoons, two horns, trumpet, harp and strings. This orchestral version was produced in Paris in 1920.

The title was undoubtedly given the work to impress the modern world with the fact that although the great clavecin writer Rameau wrote in a bygone day, his music still lived and that an ultra modern composer could also return to his formal style and still write modern music.

The first movement is a *Prelude* "gay and irresponsible," filled with the rhythmic changes and the use of the *pentatonic* scale so characteristic of Ravel's music. Note the "flitting, darting figure," as La Prade describes it, as played by the oboe and clarinet over the *pizzicato* accompaniment of the strings.

No. II is a *Forlane*. This old dance of the Venetian gondoliers was first brought to the French Court in the sixteenth century. Rameau used it in *Les Sybarites*, a ballet produced in 1753. Bach called it *Danza Veneziana* when he used it in the *Suite in C Major*. A modern use of it is found in the finale of the first act of Ponchielli's opera *La Gioconda*.

No. III is a *Minuet* which in this composition ends rather strangely with a dissonance in the first violins.

No. IV, the last movement, is a *Rigaudon*, a French dance which was very popular at the time of Rameau. Note the humorous use made by Ravel of the bassoons, and the interesting dialogues between the oboe and English horn, and flute and clarinet, which are a feature of the trio.

The dance closes most unexpectedly and surprisingly.

7413, 7414 The Waltz

Ravel

Ravel called this work "A Choreographic Poem." It was written in 1920, and the composer then stated that he intended to represent "the apotheosis of the dance." The following description was provided by Alfredo Casella, who played the work with the composer in a two piano arrangement when it was first presented to the public:

"The poem is a sort of triptych:

"a. The Birth of the Waltz. (The music begins with dull rumors, suggesting the *Prelude to the Rhinegold*, and from this chaos the theme of the waltz gradually takes form.)

"b. The Waltz.

"c. The Apotheosis of the Waltz."

The following program of *The Waltz* is printed in the score: "Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter, little by little. One sees an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth, *fortissimo*. An Imperial Court about 1855."

The Waltz is scored for the following orchestra. Three flutes (one interchangeable with a piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, three kettledrums, side drums, bass drum, tambourine, cymbals, castanets, gong, glockenspiel, rattles, two harps, and strings.

M-576 The Fountains of Rome

Respighi

Ottorino Respighi (1879-1936) was born at Bologna, and received his earliest musical training in Italy. As a youth he travelled much in Europe and in Russia, and worked under Rimsky-Korsakov for some time. Although the composer of several operas, his greatest works have been along symphonic lines.

Respighi composed this work in 1916, but it was not produced until 1918. It is really a modern suite, although the composer calls it a symphonic poem. It is in four distinct movements which bear the following subtitles: *The Fountain of Valle Giulia at Dawn*; *The Triton Fountain at Morn*; *The Fountain of Trevi at Midday*; *The Villa Medici Fountain at Sunset*.

"In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer. The first part of the poem, inspired by the fountain of *Valle Giulia*, depicts a pastoral landscape; droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn. A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, *The Triton Fountain*. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water. Next there appears a solemn theme, borne on the undulations of the orchestra. It is the *Fountain of Trevi at Midday*. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by sea horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance. The fourth part, the *Villa Medici Fountain*, is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night."

This work is scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, triangle, cymbals, bells, two harps, celesta, pianoforte, organ (*ad libitum*) and strings.

11917, 11918 The Pines of Rome

Respighi

The Pines of Rome was composed in 1924 and performed in 1925 in Rome.

As in his first work, *The Fountains of Rome*, Respighi has endeavored to reproduce through a series of tone paintings four pictures of the age-old pine trees which are so great a part of the Roman landscape. The first picture presents *The Pines of the Villa Borghese*. This charming *Allegretto vivace* depicts the children at play in the pine grove. They dance in a ring, they march like soldiers, they quarrel and make friends again, they twitter and shriek like the swallows above them. This picture fades into a slow *Lento* and we are beneath *The Pines Near a Catacomb*. Here the muted horns and muted and divided strings play a religious chant which seems to come from the depths beneath like a hymn of the departed early martyrs. But from this picture we are transported to *The Pines of the Janiculum*. The full moon shines on the gardens lying beneath the feathery pine trees. There is a thrill in the air as the voice of the nightingale is heard. (The use of a record presenting the actual recording of the voice of the nightingale was a distinct innovation in orchestral music.) The song of the nightingale fades away as the dawn breaks on the Roman *campagna*. *The Pines of the Appian Way*, the last picture of the series, presents a vision of the past glories of Rome. The dawn is breaking on the Appian Way. Trumpets shriek and millions of tramping feet are heard as the Roman army of the Consul advances in triumph to the Capitoline Hill.

11827 }
11828 } Capriccio Espagnole (Spanish Caprice) Op. 34

Rimsky-Korsakov

Like most of the composers of the Russian School, Rimsky-Korsakov (1844-1908) was much interested in the folk music of Italy and Spain. This *Spanish Caprice* was written in 1887, and consists of five movements. The first section is an *Alborada*, or morning serenade. The entire movement is constructed on the vigorous opening theme given by the violins. The second section is a short set of variations on a Spanish folk song, the theme of which is stated by the French horn. The third section is a return to the *Alborada*; the fourth, a *Gypsy Song* made up of a series of cadenzas, the first being given by the trumpets, the second by a solo violin, the third by the flutes, the fourth by the harp. The final movement is a *Fandango* of the Asturias. The principal theme is here announced by the trombones and followed by the wood winds. The solo violin then plays a variation of this theme. After hearing this work, Tchaikovsky wrote to the composer: "Your *Spanish Caprice* is a colossal masterpiece of instrumentation and you may regard yourself as the greatest master of the present day."

6579 Flight of the Bumblebee

Rimsky-Korsakov

One of the lesser known operas by Rimsky-Korsakov is *The Legend of the Tsar Saltan* which was produced in 1900 in Moscow. Like most of the operas of this famous Russian, the story is taken from Russian fairy lore, this version being that used by the Russian Poet, Pushkin. The great bumblebee appears in the third act of the opera. He has come from over the sea to the enchanted island, where the fairy princess, disguised as a swan, is floating about in the water awaiting the arrival of the prince who shall deliver her from the magic spell. The use of the *tremolo* in the strings gives a remarkable tone picture of the huge bumblebee coming from the distance, and his song as he circles about the head of the swan princess.

1981 Sadko-Chanson Indoue (Song of India)

Rimsky-Korsakov

The opera, *Sadko*, was produced in Moscow on January 6, 1898. This aria is heard in the fourth tableau of the opera, the scene of which shows the Port of Novgorod. In the port are boats from all over the world. Sadko invites three foreign merchants to tell him of the lands from which they came, so that he may decide where he would like to go. The Viking guest speaks first. Then the Hindu tells of his land, and the Venetian sings a barcarolle telling of the beauty of Venice. The song of the Hindu is an Oriental air of exotic charm in which the beauty of India is described in tone. This haunting melody has been arranged for solo violin and for various combinations of instruments.

6867 Sadko—Song of the Viking Guest

Rimsky-Korsakov

Rimsky-Korsakov, like all other Russians, was much engrossed with the ancient mythological legend of *Sadko*, a Russian god of music, who, having been thrown overboard, went to live in the depths of the sea, where he charmed all with his music and finally won the sea king's daughter as a bride. The composer used the story for a ballet, an opera, and a symphonic poem. This is the great baritone aria from the opera.

M-269 Scheherazade Suite

Rimsky-Korsakov

Rimsky-Korsakov's greatest orchestral work is the *Scheherazade Suite*, the story of which is based on "The Arabian Nights." The score bears the following inscription: "The Sultan, Schahriar, persuaded of the falseness and faithlessness of women, had sworn to have each one of his wives put to death after the first night. But the Sultana, Scheherazade, saved her life by interesting him in the stories which she narrated for a thousand and one nights. Impelled by curiosity, the Sultan remitted the punishment of his wife day after day and finally renounced his bloodthirsty

resolution. Many wonderful things were told Schahriar by the Sultana Scheherazade. In her narratives the Sultana drew on the poets for her verses, on folk songs for her songs, and intermingled tales and adventure with one another."

There are four movements:

The Sea and Sinbad's Ship.

The Narrative of the Kalendar Prince.

The Young Prince and the Young Princess.

The Festival at Bagdad.

These four movements are linked together by one theme given out by the solo violin, which represents the narrator, the Sultan's princess, Scheherazade.

The first movement, entitled *The Sea and Sinbad's Ship*, opens with an undulating theme descriptive of the ocean. This is followed by a melody representing the ship; the development of these two themes is frequently interrupted by a recurrence of the Scheherazade theme in the violin.

The second movement, *The Narrative of the Kalendar Prince*, is announced by the Scheherazade theme, after which the bassoon, over a drone bass from the strings, begins the long-drawn-out tale of the Kalendar Prince. This is then taken up by the oboe and harp, later by the violins, and finally by the wood winds and horns, with *pizzicato* string accompaniment. A new theme in the trumpets and trombones leads into a brilliant march, which is brought to a climax by the full orchestra. This movement is of a very merry character and is in direct contrast to the third number, which is a romanza descriptive of *The Young Prince and Princess*. Their themes are very much alike melodically, but the second theme is greatly enhanced by the use of the tambourine, triangle, cymbals, and snare drum which accompany the plaintive Oriental melody given by the clarinet. Throughout the movement the Scheherazade theme is heard played by the solo violin.

In the finale movement, *The Festival at Bagdad*, the composer brings together all the themes that he uses in the entire work. Beginning at Bagdad, the festivities are carried on aboard the ship. The theme of the sea is heard at the opening of this movement. It is followed by the Scheherazade theme in the solo violin. This leads into the fête at Bagdad, which is a truly marvelous tone picture of an Oriental festival. All the themes which have been heard in the entire work are here woven into a wild, fantastic Oriental dance growing in intensity until the final outburst from the trombones and drums, which so well depicts the furious storm and the shipwreck. The Scheherazade motive in the violin brings the movement to an end.

35844 Battle Cry of Freedom

Root

This thrilling war song of Civil War days was written by George F. Root (1820-1895), of Chicago, in 1862, just after Lincoln's second call for troops had been issued. In his "The Story of a Musical Life," Mr. Root tells how he had just finished writing this song when the Lombard brothers, who were the great singers of those days, came into the office to ask what they should sing at the mass meeting which was to be held that noon when President Lincoln's message was to be read. The ink was scarcely dry upon the paper but the Lombards hailed the song with joy and after trying it over a couple of times hastened to the Court House steps where already thousands had gathered to hear the President's proclamation. By the time they had finished singing the second verse the audience was singing the chorus with them, and the song spread like wild fire through the camps and battlefields. It was the singing of this song by the Union troops at the Battle of the Wilderness which led the Confederate army to believe that the Union reinforcements had arrived, and caused them to refrain from the attack which had been planned by them. President Lincoln wrote George F. Root that his songs had done much more than he knew to help in the winning of the Civil War.

12489 Sonata in E Minor

Rosenmüller

Johann Rosenmüller (1620-1684) was a native of Saxony who was for some time Assistant Master of Music at the Thomas School in Leipsic, Rosenmüller was chiefly

identified with instrumental music, combining the organ with other instruments. He also, like all musicians of his day, was identified with church music. He went to Italy in 1655 and made his home in Venice where he became still more interested in instrumental music. Rosenmüller's sonatas were written for organ, harpsichord and strings, and were a direct outgrowth from the Venetian opera-symphonies of the period.

7255 The Barber of Seville—Overture

Rossini

Gioacchina Rossini (1792-1868) wrote the merry comedy, *The Barber of Seville*, in 1816. He used the form of the *opera buffa*, and it is said he composed the entire opera in thirteen days. The libretto was based on a play by Caron de Beaumarchais (1732-1799), a French playwright whose story had inspired Mozart's opera, *The Marriage of Figaro*.

The sparkling overture was originally the overture to *Elizabeth, Queen of England*, an earlier work which had been a failure. Feeling that this composition was too good to be lost, Rossini used it as the overture to *The Barber of Seville*. Ever since, music critics have been unanimous in praise of Rossini for putting into his overture "the scoldings of Don Bartolo and the lamentings of Rosina."

The orchestra introduced two clarinets in C, instruments which were not in general use at that time (1816). The overture begins with a sad, slow movement, announced by strings and bassoons which are soon joined in a melody by first violins and flute. Now comes a lively *allegro* theme in which the violins and strings lead, with a minor melody by the flute. There is a lively contrapuntal development of the melodies so far introduced and a passage in which the two melodies alternate. One notices the sparing use of the horns and wood winds, for which no long passages occur. On the whole the vivacity of rhythm and freshness of melody of the overture make it a fitting introduction to Rossini's delightful musical comedy.

1180 The Barber of Seville—Cavatina—Ecco ridente (Dawn, with her Rosy Mantle)

Rossini

As Act I of Rossini's sparkling comic opera opens, Count Almaviva sings this lovely serenade beneath Rosina's window, while musicians accompany him on the mandolins.

1180 The Barber of Seville—Serenade—Se il mio nome (If My Name You Would Know)

Rossini

The Count, having enlisted the aid of Figaro, the village factotum, assumes the name of Lindor, to disguise his rank, and sings this second serenade beneath Rosina's balcony, telling her that he adores and wishes to marry her. Rosina comes to the balcony and drops a note to her admirer.

7353 The Barber of Seville—Largo al factotum (Room for the Factotum)

Rossini

No single number from Rossini's ever-popular *Barber of Seville* has been more universally acclaimed than Figaro's aria from the first act. This is one of the old style songs of *opera buffa* known as the "Patter Song," in which the character tells of his work and personal habits. Figaro enters with a guitar hung about his neck.

"Oh! what a happy life," soliloquizes the gay barber of quality. "Oh, brave Figaro, bravo, bravissimo; thou art sure the happiest of men, ready at all hours of the night and, by day, perpetually in bustle and motion. What happier region of delight; what nobler life for a barber than mine! Razors, combs, lancets, scissors—behold them all at my command! Besides the snug perquisites of the business, with gay damsels and cavaliers. All call me! all want me!—dames and maidens—old and young. My peruke! cries one—my beard! shouts another—bleed me! cries this—this billetdoux! whispers that. Figaro, Figaro, heavens, what a crowd. Figaro, Figaro,

heavens what a tumult! One at a time, for mercy sake! Figaro here: Figaro there: Figaro above: Figaro below: I am all activity: I am quick as lightning; in a word—I am the factotum of the town. Oh, what a happy life! but little fatigue—abundant amusement—with a pocket that can always boast a doubloon, the noble fruit of my reputation. But I must hasten to the shop.”

7110 The Barber of Seville—Una voce poco fa (A Little Voice I Hear) *Rossini*

The Barber of Seville has been the popular favorite of the coloratura prima donna for over one hundred years. The cavatina, *Una voce poco fa*, which is sung by Rosina in the first act, is regarded as one of the greatest opportunities ever given the coloratura singer.

6783 The Barber of Seville—La Calunnia (Slander's Whisper) *Rossini*

In this selection, Don Basilio, the music master, conspires with Dr. Bartolo, to slander the young Count Almaviva, lover of Rosina, the Doctor's ward. Basilio sets forth the terrible effects of calumny, first in suave, half-Mozartian phrases, then in soft, doddering accents of premature age, then in explosive, rapid-fire passages, leading up to high sustained notes.

M-408 Semiramide—Overture *Rossini*

Rossini founded his two-act Oriental opera upon Rossi's score taken from Voltaire's "Semiramis." It was first given in Venice in 1823, and it is said to have taken the composer only one month to compose it. The plot hinges upon a love triangle of ancient Babylon.

8768 Stabat Mater—Cujus Animam *Rossini*

The *Stabat Mater* of Rossini belongs distinctly to the French Grand Opera School of his day. Although a musical setting of the most sacred words in the Roman Catholic Church service, Rossini has here used the same musical expression he would have employed for any trivial operatic libretto. The superficial tendency of Rossini's age has been remembered and as he favored the singer with florid and highly embellished arias in his operas, we find that the selections chosen from the *Stabat Mater* answer the same dramatic deficiencies. The *Cujus Animam* is sung by the tenor, and follows the opening chorus, *Stabat Mater Dolorosa*.

2024 Tarantella—See Italian *Arr. Rossini*

M-605 William Tell—Overture *Rossini*

This familiar and ever-popular composition is the only one of Rossini's showy opera overtures which still retains a prominent place on concert programs. *William Tell* was Rossini's last dramatic work, and was presented in Paris in 1829. The story is a wretched adaptation of Schiller's famous play, based on the story of the Swiss patriot. In the overture Rossini has attempted to give a description of Alpine life. Berlioz described it as "a symphony in four parts." The introduction gives a picture of sunrise in the mountains and is entitled *Dawn*. The second part, *The Storm*, is a wonderful musical delineation of an Alpine storm, which, as it gradually dies away, prepares for the third part. This *andante*, entitled *The Calm*, typifies the shepherd's thanksgiving after the storm, and the *Ranz des vaches* is heard in the English horn and flute. A brilliant coda finale depicting the march of the Swiss troops brings the work to a spirited close.

S-20 Roumanian Melodies *Roumanian*

This set of records made by the Roumanian Gypsy Orchestra, directed by Gregore Dinicu, brings us typical Roumanian folk music played by a gypsy orchestra.

Record V-19024 is a doina called *Singing Birds*. The B side of the record presents Roumanian melodies as arranged by Dinicu V-19025 A is called, *She Came Over the Hill*, and from its reiterated rhythm suggests a jazz version of a Roumanian folk song. The B side of this record is "The Tavern on the Hill" and

The Girl's Sirba. Both of these suggest the influence of the Hungarian gypsies on Roumanian music. V-19026 A presents *The Soldier*, a descriptive dance of a march-like character; also *The Lenten Season*, which, from its gay nature, suggests Mardi Gras. On the B side of this record are two Hungarian songs, *Leिता* and *Gore's Hora*.

12191 Kammenoi-Ostrow—*Rêve Angelique*, Op. 10, No. 22

Rubinstein

Anton Rubinstein (1829-1894) wrote the *Kammenoi-Ostrow*, a collection of twenty-four short piano pieces, during the years 1852-1854. As court pianist to the Grand Duchess, Rubinstein spent the summers at the popular, fashionable resort on Kammenoi Island in the river Neva. He gave this collective title, *Kammenoi-Ostrow*, to the tonal portraits of the friends he made there, each piece being dedicated to one of the ladies of the court. As we do not know the twenty-four personalities Rubinstein was portraying, his *Kammenoi-Ostrow* can hardly be called program music. No. 22, the *Rêve Angelique*, is said to be an idealized portrait of Mademoiselle Anna de Friedbourg. This number is in F sharp minor, and is the best known of the series. It is also regarded as one of the most beautiful melodies Rubinstein ever wrote.

After a few measures of accompaniment which serve as introduction, the first subject is announced. This is a broad, dignified melody which is in beautiful contrast to the more animated subject. This dreamy and pensive melody is sung by the 'cellos, with an accompaniment in the treble by flutes and violins, which suggests the ripples of the water. A third subject based on an old Russian Church Chorale follows, and a short development leads to the return of the first subject, now brought back with an *arpeggio* accompaniment. A short reminiscence of the second subject and the Chorale brings the composition to a close.

It is said that this piece carries with it a definite program. The first subject in its broad serenity, suggests a moon-lit garden on a summer evening, the second subject depicting the conversation of two lovers, whose tender words are interrupted by the tolling of a bell in the chapel nearby and the chanting of the monks at even-song.

1178 Melody in F

Rubinstein

This short piano selection by Rubinstein is an excellent example of poetic thought in music. It clearly shows the influence of Mendelssohn's *Songs Without Words* and bears the imprint of the German romantic school. Although Rubinstein was a Russian, he was educated in Germany and often said, "The Germans call me a Russian, the Russians a German; the Jews a Christian, and the Christians, a Jew. What then am I?"

20037 Black Eyes—Russian Gypsy Song

Russian

Stenka Razin, whose story this ballad tells, was a famous pirate on the river Volga in the seventeenth century. The words freely translated are: "On the wide and mighty Volga came Stenka Razin and his crew. They have come from a raid on the Persian shore; their boat is heavy with rich loot. The prize of the leader, Stenka Razin, is a beautiful princess. Although surfeited with wine, food and gold, the crew is morose, for their leader is spending too much time with his captive princess. Freedom they prize above everything else, so the men fear that the captive's wiles will ruin their leader. When the valiant Stenka Razin senses what is in the minds of his crew, he takes the princess in his mighty arms, and throws her overboard as an offering to the Volga river god. Again all is happy and peaceful, and the pirates continue on their journey."

Black Eyes is one of those fascinating romantic waltz songs, founded on a Russian Gypsy melody.

V-126 Hospodee Pomeeloo (Lord Have Mercy)

Russian

This hymn from the service of the Orthodox Russian Church was composed by Lvovsky. It is built on rising and falling sequences. At the rising of the sequences,

church attendants raise the cross; at the falling sequences they lower the cross. During the singing the congregation kneels. It is interesting to remember that this service is traced to an old tradition of the early Christian Church, which relates the story of the finding of the true cross by the Emperor Constantine, who was inspired to search for it because of a dream.

S-18 Music of Russia

Russian

This set of old Russian folk songs brings us some familiar Russian gypsy songs (See V-21016, *Dark Eyes* and *Two Guitars*), V-21127 brings a Russian song *potpourri* with balalaika orchestra and chorus. V-21128 is a gypsy orchestra record presenting two folk songs, *Coachman, Don't Force your Horses*, and *The Merchant*. The B side of this record brings two gypsy dances. V-21129 is a gypsy orchestra choir presenting *My Little Garden* and *Lonely Heart*. V-21130 is a balalaika orchestra record with chorus singing, *The Moon Shines* and *The Meadow*. V-21131 is the National Russian Choir presenting *Evening Bells* and the Don Cossack choir giving a *potpourri* of Russian songs.

M-917 Russian Folk Songs

Russian

The folk songs of Russia are more intense and dramatic than those of any other land. Many are primitive; some seem almost crude because of their irregular melodic character. They are always descriptive. The first song in this collection is *The Recruit's Farewell* which, although tinged with melancholy, has always been popular with the people. This is followed by an old *Soldier's Song* often sung by marching troops.

The next two songs come from Siberia, *The Innocent Siberian Exile* and *Lullaby for a Condemned Man*. These have been traced back to White Russia. *Dubinushka* is an old Revolutionary song forbidden during the time of the Czar. *The Troika Coachman's Love Song* is one of the more light hearted songs that comes from the Volga country. *Kalinka (The Mulberry Tree)* is an ancient song which many Russian composers have used in their compositions. It is one of the best known folk songs of Russia. *Night* is one of the short and intense tone pictures so often found in Russian folk music. *Maiden of My Heart* is a composed folk song by Dargomijsky and *The Ringlet* (the last in the collection) is a folk dance song from the Ukraine.

19960, 20309 Song of the Volga Boatmen

Russian

This ever popular Russian song is an unusual example of the work song which, when sung by the workers, is supposed to lighten the labor. The heavy barges on the Volga river have been hauled by men for centuries. There are many songs descriptive of the Volga boatmen. This is the most familiar and therefore the most famous. The song begins softly, draws nearer as the barge approaches, and recedes in the distance. As one writer has said,

"Perhaps the most descriptive of all the peasant songs of Russia is *Ei Ukhnam*, the cry of the Volga boatmen, as they haul their heavy barges against the tide of the muddy river. They approach. The melody abruptly changes to a melodious chant of hope for the early termination of their labor. But the work must be done and they resign themselves to the inevitable. They journey on into the distance."

V-21016 { Stenka Razin and the Princess }
 { Black Eyes—Russian Gypsy Song }

Russian

20037 Two Guitars

Russian-Gypsy

This composition is founded upon a very old Russian Gypsy air, beginning with a slow dreamy movement in the minor, which changes to a swift and more fiery middle section, and then resumes its first mood. The melody was probably introduced into the United States in the period following the great war, when Russian players and musicians occupied a prominent place in the popular interest of the

American public. Notice the use of the *pizzicati* of the strings, to imitate the Gypsy guitars.

M-785 Carnival of the Animals

Saint-Saëns

Saint-Saëns always loved to visit the zoo, so it does not seem strange that he should have put the friends he had made there into music. This work was written as a joke for his friend Lebouc, the 'cellist, who always gave his recital on Mardi-Gras. It was written for a small orchestra with two pianists. During his life the composer allowed it to be played only on special occasions, but in his will he left an article permitting its publication and public performance. The opening movement is *Introduction and Royal March of the Lion*; this is followed by, *Cocks and Hens* (note use of the clarinet); *Horses of Tartary*; *Tortoises* (here the ballet music from Offenbach's *Orpheus in Hades* is played in a slow and deliberate manner); *The Elephant* (music from *Ballet of Sylphs* by Berlioz is used, with a suggestion also of the Fairy music from Mendelssohn's *Midsummer Night's Dream*); *Kangaroos*; *Aquarium*; *Persons With Long Ears*; *The Cuckoo*; *The Aviary*; *Pianists* (the awkward playing of beginners); *Fossils* (here several old folk songs and opera tunes are used); *The Swan* (the famous solo for 'cello which the composer had allowed to be published alone); *Finale*

14162 Dance Macabre

Saint-Saëns

Camille Saint-Saëns (1835-1921) wrote four symphonic poems for orchestra. *The Dance Macabre* is the third of this series. The French composer was inspired by the following verses by Henri Cazalis (1840-1909), a poet with a penchant for gloomy and grotesque subjects. In this poem Cazalis tells of the old mediæval legend of the dance of the skeletons, at midnight:

Zig, ziz, zig, death in grim cadence
Strikes with bony heel upon the tomb.
Death at midnight hour plays a dance.
Zig, ziz, zig upon his violin.
The winter winds blow, the night is dark,
Moans are heard through the linden trees.
Through the gloom the white skeletons run,
Leaping and dancing in their shrouds.
Zig, ziz, zig, each one is gay.
Their bones are cracking in rhythmic time,
Then suddenly they cease the dance.
The cock has crowed! The dawn has come.

The twelve strokes of the harp announce the hour of midnight. Then follows the strange tones depicting Death tuning his fiddle. The queer dance begins, the rattling of the bones of the skeletons (xylophone) and violin, *col legno*, providing the accompaniment. The dance becomes more animated (a waltz caricature of the *Dies Irae* theme) until the crow of the cock (oboe) announces the day, and the ghostly revelers hurry back to their tombs.

18358 Rouet d' Omphale, Le (Omphale's Spinning Wheel)

Saint-Saëns

This composition was originally written as a piano solo and was played in that form by the composer at many public concerts during the year 1871. It was then rewritten for the orchestra and first given at a Concert Populaire in Paris, on April 14, 1872. It was published as the first of Saint-Saëns' four symphonic poems.

This work tells the story of Hercules at the court of Queen Omphale. The hero, Hercules, in punishment for having killed his friend, Iphitus, is sent by the oracle as a slave to the court of Queen Omphale, there to serve her for three years. Omphale, Queen of Lydia, forced the warrior to assume feminine attire, and to spend his time spinning among her maidens, while she brandished his club and paraded in his lion's skin.

The music begins with the busy whirring spinning wheel theme, and the voices of the maidens are heard as they chide Hercules for his careless and awkward use of the wheel. Next a theme appears which depicts Hercules groaning as he realizes

that he cannot break the bonds which hold him in slavery. Then Omphale's mocking laughter is heard as she derides the hero, and the whirring of the wheels, as the spinning is resumed, brings the composition to an end.

7320 Samson and Delilah—Printemps qui commence (Delilah's Song of Spring)

Saint-Saëns

Samson and Delilah, which its composer, Saint-Saëns, called a "Biblical opera," was first produced at Weimar, Germany, on December 2, 1877. The text was taken from the Biblical story and arranged by Ferdinand Lemaire. Saint-Saëns wrote his choruses in the style of Händel, using Hebrew themes and Oriental airs.

The songs sung by Delilah are popular as concert arias. This aria occurs in the first act. The Philistine maidens finish their dancing and singing. Delilah steps forward and, gazing earnestly at Samson, sings this *Song of Spring*. He tries to avoid her but is fascinated by her beauty.

7320 Samson and Delilah—Mon coeur s'ouvre a ta voix (My Heart at Thy
Sweet Voice) *Sa*

Saint-Saëns

This great contralto aria occurs in the second act of *Samson and Delilah*. The scene shows Delilah's dwelling in the valley of Sorek. It is a dark, stormy night and distant flashes of lightning are seen. Samson comes, beguiled by the charms of the beautiful Delilah, who sings this great love aria to him.

12318 Samson and Delilah—Bacchanale

Saint-Saëns

This *Bacchanale* occurs in the last act of Saint-Saëns' Biblical opera, *Sampson and Delilah*. The scene is the interior of the Temple of Dagon. Thither the blind Samson is led to be taunted and mocked by the High Priest and the followers of Dagon. This *Bacchanale* accompanies the dance of Delilah and her maidens, which ends in a frenzy of Oriental passion, during which Samson, crashing down the Temple pillars, destroys himself and all his enemies. The score of this *Bacchanale* calls for a very large orchestra. There are excellent effects of the oboe, English horn, clarinet, 'cello, and castanets, which should be noted when listening to this record.

9296 Suite Algérienne { Rêverie du Soir (Evening Dream) }
 Marche Militaire Française }

Saint-Saëns

The *Algérienne Suite* bears on its title page this inscription: "Picturesque Impressions of a Voyage to Algeria." Its four movements are short tone pictures, attempting to portray the composer's personal experiences and feeling. The first movement is called *View of Algiers*; the second, *Moorish Rhapsody*; the third, *An Evening Dream at Blidah*; the finale, *Military March*.

The *Réverie du Soir* (*An Evening Dream*) is of a quiet, romantic character. The use of the viola as a solo instrument adds to the mood of serenity. Blidah is a fortress outside of Algiers. In a note on the score, the composer says that this march not only emphasized his joy, but also his security on gazing on the French garrison of Algiers. As Upton cleverly remarks: "Judged by the pomposity of the march rhythms, the composer's joy and sense of security knew no bounds in expression."

M-100 Symphony No. 3, in C Minor, Op. 78

Saint-Saëns

Saint-Saëns wrote five symphonies, but as the first two were later suppressed by him, this work now numbered as No. 3 was in reality the last work he wrote in this form.

The *Symphony in C Minor* was composed at the request of the London Philharmonic Orchestra, which produced the work, under Saint-Saëns' direction in 1886.

Although this symphony is practically in the four regular movements, Saint-Saëns divided them into two parts. The first serves as an introduction to the *Andante*, and the scherzo is connected with the finale. Saint-Saëns employed the same means in the writing of the *Fourth Symphony*, saying that his reason for doing so

was to omit the many repetitions demanded by the sonata form and also to bring his movements into a closer relationship with each other.

He used a large orchestra, supplementing it with an organ and a pianoforte for four hands.

The *Adagio* introduction of a plaintive character is not long and leads directly into the *Allegro moderato*, the first main subject being stated by the string quartet. A short transformation of this theme introduces the second subject, a beautiful melody of a tranquil character. There is a short development; then both themes are stated simultaneously in the full orchestra. A second transformation of the first subject leads back to the opening plaintive theme of the introduction, which now leads into the lovely *Andante*. This contemplative theme is stated by violins, violas, and 'cellos supported by broad chords on the organ. The clarinet, French horn, and trombone with divided strings as accompaniment now repeat this lovely melody. A slight variation in arabesques by the violins leads to a second transformation of the first theme of the *Allegro*. The theme of the *Adagio* is now repeated, being stated much as it was the first time it was heard. A coda of a mystical character brings the first part of the work to its conclusion.

The second movement opens *Allegro moderato* with an energetic phrase which is quickly supplanted by a third transformation of the first subject of the first movement now more agitated than when it was first heard, and developing quickly into a *Presto* passage where rapid scales and arpeggios on the piano are accompanied with a syncopated rhythm in the orchestra, each time in a new tonality. An expressive phrase by the strings interrupts this gaiety and leads to a repetition of the theme of the *Allegro moderato* which is quickly followed by a second *Presto* which promises to be even more gay than the first. However, it is interrupted by a new, grave, almost austere theme in trombone, tuba, and double basses, which is in direct contrast to the *Presto* movement. Then begins a struggle between the fantastic *Presto* and the majestic theme which ends in a triumph for the latter, as it mounts to a broad climax. A *Maestoso* introduces the first subject of the first movement, now entirely transformed, given by the divided strings and piano duet and repeated by the organ and full orchestra.

A tranquil episode of a pastoral character for oboe, English horn, and clarinet follows this brilliant climax, and leads to the coda in which the first theme is again heard, now played by the violas.

14871 Short Stories for Young Harpists

Salzedo

Carlos Salzedo (1885), the harpist, has given in these short tone pictures for harp several little pieces of a descriptive character. Possibly the most outstanding are the *Memories of a Clock*, *Pirouetting Music Box*, *The Rocking Horse* and *On Donkey Back*.

6695 Zapateado (Shoemaker Dance)

de Sarasate

This *Zapateado* is a Spanish dance with a fanciful name suggesting a light-hearted cobbler who, having finished an especially good pair of shoes, dons them to joyously caper on the village street, oblivious of the impossible pavement. It opens with a slide tone on the E string, followed by double stops on the G and D strings, and brilliant right and left hand *pizzicato*, which leads into a bright melody with artificial harmonics. Near the end there is a faint quality of true harmonics and the final chord is bravura and brilliant.

15246 Zigeunerweisen (Gypsy Airs)

de Sarasate

Pablo de Sarasate (1884-1908) was a Spaniard, although he lived most of his life in France. He was a passionate and fiery performer on the violin and created a tremendous sensation as a virtuoso. He composed many charming compositions for his chosen instrument, and his *Gypsy Airs* and the jota, *Aragonesa*, are considered among the most popular compositions for the violin.

1963 Now Then, Dear Guests

Sartorius

Very little is known of Thomas Sartorius (1577-1637). We do know that he left several excellent choral compositions. Some of these are of a dramatic nature in that they tell a story and the different voices carry on a conversation among themselves. This song is an example of this unusual type of musical expression.

7252 Gymnopedie, No. 1

Satie

1965 Gymnopedie No. 1 and No. 2

Satie

Erik Satie (1866-1925) was one of the most important of the modern French school. He came from a musical family and was given every opportunity to develop his great musical gifts. Since he was a revolutionist in his musical views, he was not happy at the Paris Conservatory and was obliged to leave long before he had really finished his studies in the rudiments of music. But he continued to compose in his own strange new idiom which he firmly believed would bring new freedom to the instrumental school of France. Satie's idea seemingly was to bring into the old art of music something of the modern day of civilization. His influence is to be found in all the modern composers of the French school today. Debussy was familiar with Satie's works and was greatly drawn to his theories and it is true that Satie had an undeniable influence on the works of Debussy. The *Gymnopedies*, originally written for piano, are among Satie's early works and were produced in 1890. They were later orchestrated by Debussy.

1962 Ein Hennlein Weiss (A Little White Hen)

Scandelli

Antonio Scandelli (1517-1580) was an Italian musician who lived for many years in Dresden where he was considered one of the greatest composers of his time. It is interesting to read of the scandals and jealousies that existed between the Italian and German composers of that day and to know that the Italian composers were able to charge higher fees because they were considered of greater importance. Many of these Italians brought the form of Italian madrigal into Germany, and Scandelli is one who not only introduced the form, but also the Italian idea of imitation in music.

Some of these early madrigals became real examples of program music owing to the manner in which the voices imitate those of birds and animals. *A Little White Hen* is one of these early examples of descriptive music.

1664 Cat's Fugue

A. Scarlatti

This interesting fugue by Alessandro Scarlatti was named by him *The Cat's Fugue*. All musical histories tell of Scarlatti's devotion to his large black cat which frequently appears in the pictures of the composer. It is natural therefore that concerning this composition there has grown up an interesting story.

It is said that the German composer Johann Hasse (1699-1783) was a pupil of Scarlatti's in Naples. Hasse had a little dog which frequently tormented the famous cat of his master. On one occasion the terrified cat jumped on the keys of her master's instrument and tore wildly up and down. Scarlatti is said to have taken the theme played by the cat as the basis of this remarkable fugue.

21747 O cessate di piagarmi (Oh, No Longer Seek to Pain Me)

A. Scarlatti

The most important composer of the Neapolitan school was Alessandro Scarlatti (1659-1725), to whom was due the establishment of the school of *bel canto*. In truth, Scarlatti laid the foundations for the modern Italian opera. His music well reflects the joyous naïveté of the Neapolitan, for although Scarlatti was a master of counterpoint, his melody was ever of greater importance than technic. His opera orchestra included violins, violas, 'cellos, double basses, two flutes, two oboes, two bassoons, and two horns. It is but natural, then, that there is found a greater melodic freedom in Scarlatti's arias than in those of his predecessors. This aria is an excellent example of Scarlatti's power of appealing to the feelings.

1942 { Sonata in A Major }
 { Sonata in C Minor }

D. Scarlatti

Domenico Scarlatti (1685-1757), the son of the great Alessandro, was born the same year as Bach and Händel. He obtained his early education in Naples and Rome, later going to Venice where he met Händel and where the famous contest between the two took place in 1708. Although Scarlatti himself acknowledged the supremacy of his German rival on the organ, then playing on the harpsichord was declared to be slightly in favor of the Italian composer.

Domenico Scarlatti's name is forever associated with the beginnings of pianoforte music. He wrote nearly four hundred compositions for the harpsichord, although only a few were published during his lifetime. Scarlatti called most of these pieces sonatas, though they are not in the form we now associate with that name. Scarlatti's sonatas consist of two parts, both about the same length, each repeated. He employed great harmonic variety and made frequent modulations from major to minor. His compositions require from the pianist of today the same dazzling technic which Scarlatti himself displayed. As Burney expresses it: "As nature had given Scarlatti ten fingers and as his instrument had employment for them all, he saw no reason why he should not use them."

4256 Sonatinas in B Minor and C Major

D. Scarlatti

Scarlatti is said to have written between three and four hundred pieces for the harpsichord. Many of these he termed sonatas, although they have nothing to do with the sonata form of a later day. Scarlatti used the term in its oldest sense as something that was sounded in music. His sonatas were generally divided into two sections, both of which were repeated.

1127, 1128 A Victory Ball

Schelling

The composer of this work, Ernest Schelling (1876-1939), was an American who, at the age of four, was acclaimed a youthful pianist prodigy. His early education was obtained in Paris and he was for many years one of the elect few privileged to study with the great pianist Paderewski. As a concert pianist Schelling toured all over the world and as a composer he also won great recognition. He began *A Victory Ball* in the spring of 1922 when his European war experiences were still fresh in his memory. He tells us:

"*** I had come back from Europe still very much under the impression of the cataclysm, much troubled for the future, and was amazed to find that so few seemed to remember what the war really had meant, with its sacrifice of life and youth. I had wondered, when watching the seething mass of humanity at some cabaret, what our boys would think of it all, and I had a sinister vision similar to the one that made me write my '1914' Impression [in the variations for piano and orchestra, *Impressions from an Artist's Life*]. I came across Alfred Noyes' poem, *A Victory Ball*, while in this mood, and was impelled to use it as the basis of an orchestral fantasy.

"I have used two army bugle calls—the *Call to Arms* and *Charge*, which ominously usher in the War Vision—and at the very end of the piece I have used *Taps*. The work is a perfectly free fantasy, with, however, a certain amount of thematic development.

"I had occasion during the war to hear the Scotch pipers, and to observe the extraordinary effect their music had on the troops; and at the end of the work I have tried to make the whole orchestra a huge bagpipe, perhaps the most pagan and primitive form of music. The piece is scored for full symphonic orchestra and bears this inscription: '*To the memory of an American soldier.*'"

The *Victory Ball* was produced in February, 1923, in Philadelphia. The composer called this work, *A Fantasy for Orchestra*. It is based on the poem by the same

name written by Alfred Noyes. The following are the stanzas with which the composition is concerned:

"The cymbals crash, and the dancers walk.
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

"Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

"Under the dancing feet are the graves.
Dazzle and motley, in long bright waves.
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.
* * * * *

"See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God! how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins!

"What did you think we should find,' said a shade,
'When the last shot echoed and peace was made?'
'Christ,' laughed the fleshless jaws of his friend;
'I thought they'd be praying for worlds to mend.'

"Pish,' said a statesman standing near,
'I'm glad they can busy their thought elsewhere!
We mustn't reproach 'em. They're young, you see,
'Ah,' said the dead men, 'so were we!'

"Victory! Victory! ! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!"

M-207 Verklärte Nacht (Transfigured Night), Opus 4

Schönberg

Arnold Schönberg (1874) is one of the outstanding composers of our day, for whether one understands and appreciates his music or not, his sincerity of purpose is so strong and his principles so definite that he is respected by everyone.

This work belongs to Schönberg's early period and bears little resemblance to the compositions of Schönberg today. Written when the composer was but twenty-five years old, and an ardent Wagnerian enthusiast, *Verklärte Nacht* is a work of great power both dramatically and musically.

It was originally written as a sextet for strings in 1899, but the composer later made a transcription of the work for orchestra. The title is that of a poem by Richard Dehmel from his book "Woman and the World."

The following is a prose version of the poem by H. E. Krehbiel.

"Two mortals walk through a cold, barren grove. The moon sails over the tall oaks, which send their scrawny branches up through the unclouded moonlight. A woman speaks. She confesses a sin to the man at her side. She is with child, and he is not its father. She had lost belief in happiness and, longing for life's fullness, for motherhood and a mother's duty, she had surrendered herself, shuddering, to the embraces of a man she knew not. She had thought herself blessed, but now life had avenged itself upon her by giving her the love of him she walked with. She staggers onward, gazing with lack-luster eye at the moon which follows her. A man speaks. Let her not burden her soul with thoughts of guilt. See, the moon's sheen enwraps the universe! Together they are driving over chill waters, but a flame from each warms the other. It, too, will transfigure the little stranger, and she will bear the child to him, for she has inspired the brilliant glow within him and made him, too, a child. They sink into each other's arms. Their breaths meet in kisses in the air. Two mortals wander through the wondrous moonlight!"

"The music," said a writer in the London *Musical Times*, when Schönberg's work was played for the first time in London in 1914, "does not follow the text closely, though it needs little imagination to hear the two voices and to separate what may be called the dramatic elements from those which are 'atmospheric,' and depict first the hard, cold world, and then the world transfigured."

7473 Am Meer (By the Sea)

Schubert

This lovely song is set to a text by Heine in which Schubert has used the simplest melody to depict the deep retrospection of Heine's verse. The introduction, with its heavy bass chords, presents a perfect tonal picture of "the impenetrable mystery of the sea."

12725 An Sylvia (Who is Sylvia), Op. 106, No. 4

Schubert

This is the setting of the love song from Shakespeare's "Two Gentlemen from Verona." It was written on the same menu card as *Hark! Hark, the Lark*.

14210 Aufenthalt (My Abode)

Schubert

Aufenthalt was not published until after Schubert's death. It belongs to the year 1828 and is one of seven songs set to the verses of Ludwig Rellstab (1789-1860), a poet and musical writer who went to Vienna in 1825 hoping to get Beethoven's cooperation in the writing of an opera. Schubert became interested in Rellstab's verses and felt the strength and dramatic force of his poems. In *Aufenthalt* he has reflected, in his passionate and despairing melody, the unshakable, eternal abode of the poet.

7075 Du bist die Ruh' (You are my Rest)

Schubert

Du bist die Ruh, which has been called "the most spiritual flight in all song literature," was written in October, 1823. Although Schubert was ill and in financial difficulty at the time, he managed in the space of a few weeks to write several of his greatest songs, the music for *Rosamunde* and the *Unfinished Symphony*.

15825 Der Erlkönig (The Erl King)

Schubert

Schubert's famous setting of this poem by Goethe was the composer's first published work, and belongs to the year 1815. Yet this wonderful song is today still considered the most remarkable art song in all song literature. Not only is it a perfect example of the song form, but it also dramatically relates the story by the use of the three types of voice and the marvelous descriptive character of the accompaniment.

Who rideth so late through windy night wild?
It is the father, he holds his child,
And close the boy nestles within his arm,
He holds him tightly, he holds him warm.

"My son, why in terror do you shrink, and hide?"
"O father, see next us the Erl King doth ride,
The Erl King dreaded with crown and robe."
"My son, 'tis but the mist of a cloud."

"Thou lovely child, come go with me,
Such merry plays I'll play with thee,
Many gay blossoms are blooming there,
My mother hath many gold robes to wear."

"My father, my father, did'st you not hear
What the Erl King whispers so soft in my ear?"
"Be quiet, my child, do not mind,
'Tis but the dead leaves stirred by the wind."

"Come, lovely boy, wilt go with me?
My daughters fair shall wait on thee,
My daughters lead in the revels each night,
There is dancing and singing and laughter bright."

"My father, my father, oh, see'st thou not,
The Erl King's daughter in yonder dim spot?"
"My son, my son, I know and I say,
'Tis only the olden willows so grey."

"I love thee so, thou must come with me now,
Thou must know to my will thou shalt bow."
"My father, my father, oh, fast hold me, do,
The Erl King will drag me away from you."

The father is troubled, he rides now wild,
And holds close in his arms his shuddering child.
He reaches the house with doubt and dread,
But in his arms his child is dead.

Johann Wolfgang von Goethe (1749-1832).

1862 Die Forelle (The Trout)

Schubert

One realizes the true meaning of the term "art song" as one listens to *The Trout* in which Schubert has so accurately described in the leaping triplet figure of his accompaniment the sparkling and elusive creatures of the mountain streams. It was written at midnight, and the original manuscript shows a large ink blot made by the tired composer. That Schubert himself liked this song is proved by his use of the theme for the variations in his *Quintet*, Op. 114.

35760 Great Is Jehovah

Schubert

One of the greatest and most beautiful songs by Franz Schubert is *Die Allmacht* (The Almighty), which is often called from its opening line *Great is Jehovah the Lord*. This arrangement made for chorus is an exceedingly impressive one.

15752 Gretchen am Spinnrade (Gretchen at the Spinning Wheel)

Schubert

This is one of the most charming of the Schubert art songs. The whirring of the spinning wheel is depicted in the delicate piano accompaniment. The maiden sings a lament of her lover and his absence and yet ever as she sings she spins. But as in

her imagination she once more recalls his kiss of love and realizes that through this she has been betrayed, the song reaches a great emotional climax and the spinning ceases. But life must go on as does the incessant whirring wheel so Gretchen once more sings as her busy wheel whirls.

1933 Horch! Horch! Die Lerch (Hark! Hark! the Lark) Schubert

This is possibly the most popular of all Schubert's songs. It has a most interesting history. It is said that the composer and some friends were seated in a public garden enjoying refreshments one afternoon when Schubert discovered that one of his companions had with him a copy of Shakespeare. He opened it and his eye lighted on this beautiful poem in *Cymbeline*. Taking the printed menu card which was lying upon the table Schubert wrote this immortal song on the back of the card. *Hark! Hark! the Lark* was arranged as piano solo by Franz Liszt, who handled it with rare skill, retaining all the poetic beauty of Schubert and adding but a few piano embellishments.

15156 Impromptu in A Flat, Op. 142, No. 2 Schubert

One of the most spontaneous outbursts of Schubert is this *Impromptu* No. 2, Op. 142. It begins with a beautiful melody which is carried rapidly to a great emotional climax. The second or contrasting melody is in a more rapid tempo. The first theme then returns, the work closing with an unusually lovely *pianissimo* passage.

M-468 Quartet No. 6, in D Minor (Death and the Maiden) Schubert

This, the most famous of the Schubert string quartets, was first heard on January 29, 1826. Some authorities feel that it was new on this occasion; others say that it dates from an earlier period and belongs to the time when Schubert wrote in his diary, "No one can feel the other's grief; no one can understand the other's joy." The work was never published during Schubert's lifetime, being first given to the public in 1831, three years after the composer's death.

The quartet consists of four movements, the first movement being filled with dramatic intensity made more poignant by the constant shifting from stormy outbursts to lyric melody. The second movement, *Andante*, is the best beloved single movement from any string quartet. It is a set of variations on the theme of the song, *Death and the Maiden*, which Schubert wrote in 1816. The third movement, *Scherzo*, carries us back into the conflict of the first movement, although the trio promises peace and contentment in its beautiful melody. The last movement is a rondo which recalls Schubert's enthusiasm for Rossini and the Vienna of his time. There is, however, an interesting use of a Schubert melody in this movement. It is the phrase of anguish sung by the boy in the composer's great song, *The Erl King*, here used as a subsidiary theme. This quartet has been called by critics the "connecting link between Beethoven and Brahms."

9475 Rosamunde—Overture

Schubert

In 1819, a melodrama called "The Magic Harp" was written by Hofmann for production at the Theatre an der Wien, Vienna. Schubert was commissioned to write the incidental music for this play and finished his contract in two weeks. But the production was a failure. The Overture, however, received such high praise that it was published; but by some curious error it was given at this time the title *Rosamunde*. As a matter of fact, Schubert never wrote any overture for his incidental music to von Chezy's play, "Rosamunde," but used, on the occasion of the production of this work, the overture to *Alphonse and Estrella*.

This overture, now called *Rosamunde*, opens with a few introductory chords, which are followed by a tuneful melody intoned by the oboe and clarinet and later taken up by the strings. The *Allegro vivace* brings forward a gay theme for the first violins, which are accompanied by the other strings. The second subject, one of the finest of Schubert's melodies, is heard in the oboe and flute and is followed by a subsidiary theme of rare beauty. There is no formal development.

but a modulatory passage leads into the recapitulation of themes and a coda brings the overture to a close.

M-170 Symphony No. 5, in B Flat Major

Schubert

This symphony, one of the lesser known by Schubert, was written in four weeks' time during the fall of 1816. It is thought that Schubert originally intended it for a small orchestra, the private music society known as Im Gundelhof, a few friends who played at the home of Schubert's father. It was for this group that Schubert wrote his first six symphonies.

This work is sometimes called *The Symphony Without Trumpets or Drums*. It is scored for flute, two oboes, two bassoons, two horns and the usual strings. It follows the Haydn pattern very definitely; the structure is simple and regular, yet Schubert's spontaneous flow of melody is ever present.

The first movement *Allegro* opens with two introductory chords in the wood winds, the first subject proper being stated by the strings. The second subject is also given out by the strings. Both are repeated. The development is not extended. The recapitulations brings back both subjects in much the same manner as they were first heard. A short coda brings the movement to a close. The second movement *Andante* is also in the sonata pattern. This movement is of wonderful beauty and easily ranks as one of the lovelier slow movements from any symphonic work. Note the contrast between the strings and wood winds and the beautiful use of the bassoon as it presents the second subject. The third movement is the regulation minuetto of Haydn's day, with a contrasting trio in which the bassoon plays the theme accompanied by the strings. The finale *Allegro vivace* also follows the sonata pattern.

M-319 Symphony No. 8, in B Minor (Unfinished)

Schubert

Allegro moderato (First Movement)

Andante con moto (Second Movement)

Why this beautiful symphony, begun in 1822, was never finished, is one of the great mysteries of music history. It consists of two complete movements and nine bars of the scherzo. Grove says of it: "Every time that I hear it I am convinced that it stands quite apart from all the other compositions of Schubert or any other master. It must be the record of some period of unusual depression, even for the susceptible and passionate nature of Schubert. In this symphony, Schubert exhibits for the first time a style absolutely his own, untinged by any predecessor, and full of that strangely direct appeal to the hearer, which is Schubert's chief characteristic. It is certain that he never heard the work played, and that the new and delicate effects with which it is crowded were the result of his imagination alone." The *Allegro* follows the absolute pattern of the sonata form, each division being introduced by a bit of the theme, which forms the introduction and is first given by the cellos and double basses, later by the horns. The *Andante* follows the song form A-B-A and is composed of two superb melodies. It opens with a phrase in bassoons and French horns (double basses *pizzicato*); the first subject is given by the strings, the second by clarinet, then oboe.

M-602 Symphony No. 9 in C Major (Often listed as No. 10)

Schubert

This last symphony by Schubert was completed in March, 1828. It was not performed until 1839—for the manuscript was left in Ferdinand Schubert's cupboard at the time of Franz Schubert's death and was not discovered until ten years later by Robert Schumann. In spite of what Schumann called "the Heavenly length" of this work, (it is the longest symphony ever composed) the *C Major Symphony* is still rightly regarded as one of the gems of orchestral literature.

The first movement opens with an *Andante* introduction, the theme of which is stated by the French horns. The rhythmic theme in this *Andante* is developed as the first subject proper of the *Allegro*, being presented by the strings and answering wood winds. The second subject is given by the oboes and bassoons and is a beauti-

ful theme which is given an extensive development before the subjects are repeated. The free fantasia is very long but the instrumentation, although simple, is exceedingly interesting. Students should notice the wonderful contrast obtained by Schubert from the use of strings first, then wood winds in the development of his themes. The recapitulation brings back the subjects much as they were heard at first; the first theme beginning in the strings with answering phrase from the wood winds and the second theme being given by oboes and clarinets. Suggestions of the theme of the introduction are brought back in the trombones. The coda is extended with a return of the introduction heard in the wood winds at its close.

The second movement, *Andante con moto*, is preceded by seven measures of *pizzicati* in the 'cellos and double basses, the oboe then entering with a new theme. This is carried on by a duet between oboe and clarinet leading up to a *fortissimo* by full orchestra after which the second subject is heard in the strings. The development is of great beauty. Note the use of the 'cello playing the solo to the *pizzicati* of the other strings, the oboe taking the place of the clarinet in the ensuing duet. The second subject is brought back in the flutes and clarinet. The coda is based on the opening subject.

The third movement is a scherzo, *Allegro vivace*. The first subject is presented by the strings and is answered by the wood winds. The trio is of great beauty and the contrasting use of winds and strings, though simple to follow, is wondrously effective. The scherzo is repeated.

The finale, *Allegro vivace*, opens with a *fortissimo* passage for full orchestra. Note the use of the triplet figure in the strings and the interesting countersubject in the oboes and bassoons. The second subject is given an introduction by the horns but is stated by the strings, the triplet figure of the introduction being heard throughout. Sir George Grove recognized a similarity between the second part of this subject and the finale of Beethoven's ninth symphony. The development is extended and the recapitulation follows with minor modifications of themes and instrumentation.

1862 Der Tod und das Mädchen (Death and the Maiden) Schubert

Death and the Maiden is one of the most beautiful of the Schubert songs. It is the setting of a verse by Mathias Claudius (1740-1815). Schubert set eleven of his poems to music. The ending of this song is considered one of the greatest passages in all song literature.

6838, 6881, 15247 Die Winterreise (The Winter's Journey) Schubert

The cycle of songs known as *Winterreise*, or *Winter's Journey*, were settings which Schubert wrote for poems by Müller. This winter journey is a pilgrimage which the poet has taken after an unfortunate love affair. It is a parallel between the poet's feelings and the winter landscape and each of the twenty-four songs is a complete tone picture of nature as viewed through personal sentiment.

Frühlingstraum (*Dream of Spring*) is No. 2 in the cycle and is regarded as one of Schubert's greatest songs. *Wasserfluth* (*Water Course*) is No. 6 in the series. *Wegweiser* (*Guide Post*) is No. 20 in the series. Here the hero sees a signpost on the road which points to Death. Henry Finck called this a "heart-rending song," and said of it, "One of its sublime touches is the unchanging G of the melody during the six bars in which the lover stares at the Guide Post." The last song in the series is *Leiermann* (*Organ Player*). The wanderer comes upon an old street musician who is grinding away on his organ though his money box is always empty. The wanderer feels the brotherhood between them; he, too, has spent his life grinding out songs and his money box, too, is empty. It has been pointed out that this verse must have impressed Schubert deeply, because it is a reflection of his own life.

1445 Aufschwung (Soaring), Op. 12, No. 2 Schumann

One of Schumann's early piano compositions is the *Fantasy Stücke*, or *Fantasy Pieces*, which make up Opus 12. No composition ever reflected its poetic title better than does *Aufschwung*. The poet-musician has at last found his wings and is soaring above the world of misery below.

15825 Die Beiden Grenadiere (The Two Grenadiers)

Schumann

This song is remarkable, not only because it is a perfect example of the art song, but because Schumann has brought into the music a national expression in the employment of the *Marseillaise Hymn*. It seems strange that two Germans as essentially Teutonic as Heine and Schumann should have written a song which expresses the patriotic nationalism of France.

M-476 Carnaval, Op. 9

Schumann

One of the most fantastic and imaginative of all Schumann's works is the early set of twenty pieces for piano which he called *Carnaval*. Here the composer has depicted the merriment of a masquerade, which he presents in a series of kaleidoscopic tone poems. These short pieces have little relation to each other except that almost without exception each contains some reference to the succession of notes, A, E flat, C and D which in German are called A, Es, C and H. These words spell Asch, the name of a town in Bohemia which was the home of Fraulein Ernestine von Fricken, whom Schumann greatly admired at this time.

The *Carnaval* opens with a prelude which suggests the trumpeters and banners preceding a splendid fete. It is a perfect picture of the merrymaking of a country fair. First appears Pierrot, the clown, now mournful, now mocking, followed by Harlequin who is nimble and quick and full of pranks. We are next introduced to a few of the visitors. First there is a *valse noble* in which all the visitors take part.

Schumann always had imagined that there were three distinct personalities in his own character. Two of these reflected his musical life; the active, assertive one he calls Florestan; the dreamy, reflective one he calls Eusebius. He introduces us in *Carnaval* first to Eusebius and then to Florestan. Probably the Eusebius in the *Carnaval* is one of the most appealing melodies that Schumann ever wrote. It is followed by the energetic Florestan whose mad measures break into the meditations of Eusebius. The next picture is of the Coquette, who charms the dashing youth and who speaks to him in the short and gentle *Replique*. They are interrupted by the arrival of the masqueraders whom Schumann has designated here as *Papillons*. As they pass on their way, there is a reiteration of A. S. C. H., which Schumann has called *Dancing Letters*. But as if to show us that Ernestine did not dominate his life at this time, Schumann introduces next Chiarina, a portrait of his beloved Clara; with it he associates her beautiful playing of Chopin by bringing Chopin also to the *Carnaval*. In a short portrait of lovely poetic beauty, Estrella next appears. He recognizes acquaintances in the throng, in the bit he calls *Reconnaissance*. Pantaloon and Columbine appear next together, followed by a typical German waltz, *allemande*, in the midst of which Schumann introduces a short portrait of Paganini. The strange violinist disappears and the waltz continues. Then the lover makes his avowal in *Aveu*, followed by a short *Promenade*, full of the delight and ecstasy of young love. The lovers go hand in hand into the calm night dreaming of their future happiness in the sentimental *Pause* which follows.

Then we are brought into the gaiety of the *Carnaval* again in the *Marche des Davidsbündler*, as these youths put the learned Philistines to rout, singing of the new era of freedom that has come to the world. So the *Carnaval* ends with the triumph of youthful enthusiasm.

M-247 Concerto in A Minor for 'Cello, Op. 129

Schumann

Schumann's *Concerto for Violoncello* was one of his later works. It was sketched out in 1846, October, 1850, but it was not presented to the public until 1860. The opening movement, which Schumann calls "not so fast," is introduced by a theme for the wind instruments followed by a passage for the strings, after which the solo 'cello presents the principal theme. The second subject in C major is a beautiful melody also played by the solo 'cello. There is a short development, and the themes are brought back much as they were heard at first. A coda ending leads without pause into the slow movement which is given over to a development of the melody presented by the solo 'cello. In contrast with this theme, a portion of the

principal subject of the first movement is introduced, a rapid passage for the solo 'cello leading at once into the finale. Here the principal theme is given by the orchestra and carried on by the 'cello. The second subject of this movement is developed from the opening theme. There is the customary development and recapitulation, a cadenza for the 'cello introducing the final coda.

M-473 Concerto in A Minor for Pianoforte, Op. 54

Schumann

This great work is the only concerto for piano written by Robert Schumann. Although he made sketches for several works in this form, the *Concerto in A Minor* was the only one actually completed. It was begun in the summer of 1840 as a fantasia for piano and finished in 1845. In December of that year Clara Schumann played the work in Dresden and Ferdinand Hiller to whom the concerto is dedicated was the conductor. Schumann said of this work "My concerto is a compromise between a symphony, a concerto and a huge sonata. I see I cannot write a concerto for the virtuoso."

The first movement, *Allegro affetuoso*, opens with a *fortissimo* chord for the orchestra followed by a descending scale passage for the piano. The first subject is then introduced by the wood winds and immediately repeated by the solo instrument. A new idea given out by flutes, clarinets and bassoons is developed by the piano, and a theme (taken from the first subject) played by the clarinet with piano accompaniment is worthy of notice. The tempo changes to *Andante* and the piano brings forward a melody which is also based on the opening theme. This is continued by the clarinet. The tempo returns to *Allegro* and the piano and orchestra work out in a vigorous passage the theme first heard as the principal subject. This section of the concerto is reminiscent of the opening movement of Schumann's first symphony. The recapitulation brings back the themes in much the same way in which they were first stated. A brilliant cadenza and a striking coda bring the movement to a close.

The intermezzo, *Andantino grazioso*, is a dialogue between the piano and the orchestra. Note the lovely theme for the 'cello with piano accompaniment and the use of the wood winds at the close. This movement leads without interruption into the finale *Allegro vivace*, the principal theme being given by the solo piano.

The second subject, a typical Schumann theme in syncopated rhythm, is stated by the orchestra and is continued by the piano. There is an elaborate development after which the recapitulation begins. Both subjects are brought back by the orchestra. A brilliant coda brings the work to its conclusion.

M-386 Dichterliebe (Poet's Love), Op. 48

Schumann

Among the greatest songs of the world are those found in the cycle, Opus 48, known as *Dichterliebe*. These sixteen songs are settings to verses by Heine. Probably the best known is the famous *Ich grolle nicht* (*I Do Not Complain*) which is regarded as one of the finest songs ever written.

1859 Du bist wie eine Blume (Thou'rt Like Unto a Flower)

Schumann

Thou'rt like Unto a Flower is a setting of a poem by Heine. It is one of the simplest and most beautiful of the Schumann songs. In that simplicity, perhaps, lies its chief charm and popularity. The music fits the text perfectly and the accompaniment greatly augments the vocal melody, which is of great beauty. Liszt and Rubinstein both wrote songs to this same text.

M-737 Frauenliebe und Leben (Woman's Life and Love), Op. 42

Schumann

The most famous and probably the greatest of all Song Cycles is the series of songs by Robert Schumann, telling of the love of woman. Beginning with the song of the young girl who has just met her hero; *Seit ich ihn gesehen* (*Since I First Saw Him*); she sings of her love to all the world, *Er der Herrlichste von allen* (*He is the Noblest of all Men*). After his proposal, she is incredulous; *Ich kann's nicht fassen* (*I Cannot Believe It*). She sees her ring as proof of his love; *Du Ring*

an meinen Finger (*The Ring on my Finger*). Her bridal song is *Helft mir, ihr Schwestern* (*Help Me, My Sisters*). She is in her husband's arms in her new home; *An meinem Herzen* (*My heart's love*). She sings a gentle lullaby to her child; *Süßer Freund, du blickest* (*Sweetest One, You Sleep*). In her last song, she sings of her grief on her husband's death; *Nun hast du mir den ersten Schmerz getan* (*This is Your First Cruel Act to Me*).

These poems by Adalbert von Chamisso (1781-1838) were set by Schumann to music which has been described as "psychological." Certainly no more exquisite mood pictures were ever painted in tone, and no more perfect union of words and music was ever achieved.

14076 Mondnacht (Moonlight Night)

Schumann

Schumann's settings of the poems by Eichendorf are among the loveliest songs in all literature. The enchanting and ever popular *Moonlight Night* is No. 5 of the Eichendorf series known as *Liederkreis*, Opus 39. Notice the mysterious, almost magical accompaniment which is so much a part of the atmosphere of the tone picture.

M-655 Symphony No. 1, in B Flat Major, Op. 38

Schumann

In 1839, Schumann wrote his friend, Dorn, "There remain only symphonies for me to publish and make heard. I often feel that I would like to crush the piano; it grows too confined for my thoughts. It is true that I have had as yet but little practice in writing for orchestra but I think I shall master it."

Schumann's first symphony was written in 1841, immediately after his marriage to Clara Wieck, and depicts the happiest period in the life of the composer. He himself spoke of it as "my spring symphony which was born in an hour of ecstasy." It is said that Schumann wrote this work with a steel pen which he found on Schubert's grave.

The symphony was produced at the Gewandhaus Leipsic, 1841, under the direction of Felix Mendelssohn, who did much to aid Schumann in the scoring of the work. A somewhat long but exceedingly lovely introduction, *Andante un poco maestoso*, opens this symphony. The horns and trumpets announce the heroic, earnest theme which holds the listener's attention from the start. This is given a rather sombre development which is interrupted by a sudden harmonic change as the flute and violin lead into the vigorous *Allegro*, its first theme being so fresh and gay that it offers a most pleasing contrast to the introduction. The second subject given by the clarinets with accompaniment of bassoons and violas is a theme of rare beauty. There is the customary repetition of themes and the free fantasia follows. This is long and elaborate but is very effectively scored with contrasting use of wood winds and strings and is extremely spirited in character. The recapitulation brings back the first subject in the horns and heavier brasses, while the second subject is given much as when it was first heard. A spirited coda brings the movement to a close.

The second movement, *Larghetto*, is first played by the violins, then repeated by the 'cellos and again by French horns and then by oboe and horn. A rich development of this melody is carried on by the wood winds and strings, the contrast in tone of French horn and 'cello being of rare beauty. Just before the close of this movement, the trombones announce the theme which is to become the scherzo. This joyous third movement begins with a vigorous theme in the strings, which is contrasted by an answering subject in the clarinet and bassoon. The time changes from 3-4 to 2-4 and the first trio (Schumann employs two in this movement) begins with a dialogue between the strings and the wood winds. The scherzo then returns followed by a second trio of a more animated character than the first. Notice here the interesting *pizzicati* in 'cellos and basses and the lovely theme given by violas and repeated by the oboe. There is another repetition of the scherzo and a short coda which brings back the thematic material of the scherzo and both trios bring the movement to a close.

The finale opens with a very short introduction, the principal theme, an extremely busy one, being given by the strings. This movement follows the sonata

form pattern, the second subject being stated by the wood winds and strings in alternation. A repetition of the subjects leads to the free fantasia which, although it develops both subjects, is also chiefly concerned with the introduction theme. A short solo for the French horn, followed by an elaborate cadenza for the flute brings the recapitulation or return of the themes, the first subject being heard much as at first and the second subject now returning in the clarinet repeated by the oboe.

A brilliant coda brings the finale to a close. Notice the use of the tympani at the end.

M-448 Symphony No. 2, in C Major, Opus 61

Schumann

This symphony is in reality the third work in this form written by Robert Schumann. The composer himself says of it, "I composed this symphony in December, 1845, when I was ill, and it seems to me as if one could not but hear it in the music. It was only in the *Finale* that I began to feel myself again, and it was not until I had completely finished the work that I became well again. I sketched it while I was still in a state of physical suffering. I may say it was, so to speak, the resistance of the spirit which exercised a visible influence here and through which I sought to contend with my bodily state. The first movement is full of this struggle and is very capricious and refractory. For days, drums and trumpets have been throbbing in my head, trumpets in C—What will come of it, I do not know."

Although Schumann was then suffering with a nervous difficulty which later brought about his death, this symphony remains his most important contribution to symphonic literature.

The first movement is preceded by an introduction, the opening measures of which are announced by the brasses and are in truth the "motto" of the entire work. These "trumpets in C" lead us to the strong and assertive first subject which is contrasted by a second theme given by the violins and flutes, which possesses a certain gentle beauty in direct contrast with the aggressive first subject. As Schumann has told us that this first movement reflects the struggle between his physical pain and his mental desire to conquer it, it is not strange that we feel this suggestion throughout the long development and recapitulation of themes. Note in the coda ending the return of the "motto" theme, *forte* in the trumpet.

The second movement is a scherzo which is a rhythmically fascinating movement. Here Schumann breaks over the customary formal pattern by using two trios, the first given by the wood winds, the second given by the strings, the scherzo being repeated after each. At the close of the final statement of the scherzo, the "motto" theme is sounded out *fortissimo* in the horns and trumpets.

The third movement is an *Adagio* and shows us Schumann at his best as the dreamer and romanticist. The opening subject is given by the strings, then is taken up by the oboe while the first bassoon joins with the oboe in an exquisite duet. Schumann wrote of this passage, "My melancholy bassoon I put in with great pleasure." The second subject, given by the strings, trumpet and horns, is followed by a repetition of the haunting first melody.

The finale, *Allegro vivace*, is an energetic movement which brings the work to a climax of great power. Note the use of the oboe as it presents the second theme of this movement. The coda ending with its magnificent and triumphant use of the "motto" theme in the brasses brings this symphony to a close.

M-237 Symphony No. 3, in E Flat Major, Op. 97 (Rhenish)

Schumann

This work was the last symphony written by Schumann although it is listed as number three in the four which Schumann gave to the world.

The work was begun early in November, 1850, and finished inside a month. It was in September, 1850, that Schumann became the music director at Dusseldorf, the last position he ever held. The title *Rhenish* given to the work applies to the impressions made on him by his first visit to the magnificent Cathedral of Cologne and his experience as a witness to the ceremonies held there when Archbishop Von Geissel was elevated to be Cardinal.

The symphony is in five movements and was written for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones (not used until the fourth movement), kettledrums and strings.

The work belongs to the most serious period of Schumann's career. The gay buoyancy of his early works has here given place to a deep earnestness, a sadness which reflects true religious feeling.

The first movement, *Allegro con brio*, opens with the first subject given at once by the full orchestra. There is a *fortissimo* repetition before the transition which leads into the second subject given out by the wood winds. (Note the use of the oboe and clarinet.) The first subject now is brought back and the development begins. (There is no repetition of the subjects in this movement.) The use of the second subject is a feature of the development that ensues. The recapitulation brings back the first subject *fortissimo* in the full orchestra, the second subject is again given to the wood winds. It is soon supplanted by the rhythmical first theme. A coda ending brings the movement to a close.

The second movement is the scherzo in place of the customary *Andante*. The theme is heard in the violas, 'cellos and bassoons. The trio is a lovely melody. The clarinets begin the theme which is carried on by the oboes and flutes. The scherzo is then repeated.

The third movement, *Andante*, is scored for strings, wood winds and horns. The first subject in the clarinets and bassoons is accompanied by the violas. The violins give out the second theme with an interesting accompaniment of the solo 'cello. The first theme is then brought back by the wood winds. The fourth movement was originally headed by this inscription: "An Accompaniment to a Solemn Ceremony" and referred to the religious rites Schumann had witnessed in Cologne Cathedral. When the work was published, Schumann omitted this heading for he said, "We must not show our heart to the world. A general impression of a work of art is better." The trombones, here used for the first time in the symphony, state the dignified theme. A contrasting melody given out by wood winds and 'cellos is followed by a statement of the first dignified theme, the movement coming to a *pianissimo* ending of great beauty.

The finale, *Allegro giocoso*, opens with the principal theme in the strings, the second subject being presented by the wood winds and brasses. In the development of these subjects Schumann hints at one of the popular student songs of the Rhine, *So leben wir alles Tage*. After the return of the subjects the Cathedral scene is again suggested by the introduction of the theme of the third movement now stated by the brasses. There is a brilliant coda ending.

M-837 Symphony No. 4, in D Minor, Op. 120

Schumann

This work is in reality the second symphony which Schumann composed, for he wrote it the same year that he finished his first symphony. Schumann's great happiness in the culmination of his romance with Clara Wieck leading to their marriage in 1841 seems to have opened the floodgates of his melody and romantic musical feeling and in this year he wrote his B flat symphony, this symphony in D minor and the greatest of his songs. Schumann's practical knowledge of the instruments was but little, but his friend, Felix Mendelssohn, aided him in rearranging the first symphony. The second work Schumann laid aside and it was not until ten years later that he reorchestrated this symphony and it was produced as *Symphony No. 4* and published as Op. 120. Schumann had originally intended to call the work *Symphonic Fantasia* and devised it to be played in one consecutive movement although retaining the four movement plan of the regulation symphony.

A long-drawn-out introduction leads into the first movement proper. *Lebhaft*, the first subject, is first stated by the violins and there is no strongly contrasted second subject but a theme for flutes and oboes with a double organ point in the basses serves as the second theme and although it is in the key of F major it retains the rhythm of the first subject. The working out brings forward new material which is treated with the restless figure heard in the first subject. There is not a regulation

recapitulation although the movement changes to the key of D major ending in that tonality.

The second movement is a *romanza*: its plaintive opening theme played in oboes and 'cellos an octave apart. The accompaniment of the strings *pizzicato* was originally intended to be played by the guitar. After the statement of this melody a part of the introduction to the first movement is heard and there follows an interesting melody for the solo violin. The theme of the first *romanza* now returns leading directly into the scherzo. The first theme is given by the violins, repeated by violas. The trio is a contrasted theme and the scherzo is brought back in the orthodox manner. A repetition of the trio leads without pause into the finale. This movement is preceded by a slow introduction which is based on the principal theme of the first movement. The trombones announce a solemn theme which later is to become the first main subject of the finale. The tempo changes to *Allegro* and the first subject is heard. Note the use of the principal theme of the first movement here used as accompaniment in the lower strings. This is followed by a second theme in the first violins with interesting development in the wood winds. The free fantasia and recapitulation are slightly irregular and at the end of the coda an entirely new idea is brought in by violas, clarinets and bassoons. A short ending, *Presto*, brings the symphony to its conclusion.

7473 Wanderleid (Wanderer's Song)

Schumann

This farewell song was written in 1840, the year which gave the world the greatest of the Schumann songs. It is a setting to verses by Kerner which tell of the pleasures in store for the traveller to distant lands.

1146 Comin' Thru' the Rye

Scotch

This old Scotch folk song has been popular in America since Colonial days. No one knows how old the tune really is; some authorities claim that it was originally English. The same air is used for an old English song known as *I've Been Courting at a Lass*. The words to *Comin' Thru' the Rye* were written by Robert Burns (some authorities say he simply arranged an old poem). They refer to the fording of the River Rye at Dalry in Ayrshire, where it was the custom for the young maid who was carried across the stepping stones to bestow a kiss on the youth who carried her.

4083 Flow Gently, Sweet Afton

Scotch

Robert Burns wrote the verses of this song in honor of Mrs. Dugald Stewart, who was the first person to encourage him in his poetic endeavors. Afton Lodge, the home of Mrs. Stewart, was situated on the banks of the little river, Afton, in Ayrshire. J. E. Spilman wrote the music for a later setting of the verses, which Burns originally set to an old and more elaborate Scottish air.

21616 Highland Fling (Strathspey)

Scotch

A popular dance of the Scotch Highlands is the *Highland Fling*, so called from the peculiar step, which is almost a kick. The performer dances on each leg alternately, and flings the other leg, now front, now back of him. The music is usually the same as that used for the other Highland dance, the *Strathspey*, which is distinguished by the constant employment of the semiquavers, which precede the long note, and which is characterized by the term "scotch snap."

4083 Jock o' Hazeldean

Scotch

Sir Walter Scott wrote the words of this song, using an old ballad having the same title. The melody is an old Scotch border song. The well-known air, *The Girl I Left Behind Me*, was taken from this tune.

9295 Loch Lomond

Scotch

This beautiful Scotch legendary song is a Jacobite air, and is an excellent example of the hexachordal (six noted) scale. The words, "I'll tak' the low road," indicate

that the song is that of a fugitive, who must needs travel by stealth along hidden paths to reach his native Scotland. There are several other explanations of these words.

V-49 Medley of Scotch Airs for Bagpipes

Scotch

This medley for bagpipes weaves together several old Scotch airs. *The Campbells are Comin'* is one of the most familiar of the old Highland marching songs. It is followed by a *Strathspey*, a variety of Scotch reel, which is slower in character than the reels found in other parts of the country. The *Strathspey* takes its name from the Spey Valley where this form of dance originated. The third dance is a typical Scotch reel, *Jennie Dang, the Weaver*. In the early days of Scotland each clan had its own reel, so many of the reel airs played today are of great antiquity. On the reverse of this record is the *March of the Abercairney Highlanders*, the *Delvinside Strathspey* and the *Cameronian Rant*, another old reel. *Scottische* is the name given to all Scotch dances.

24273 Robin Adair (Keppel)

Scotch

Although this song is generally regarded as a very old Scotch border ballad, and is attributed to Keppel, it is interesting to know that the melody is of old Gaelic origin, and is found in various collections of old Irish airs, to which different words were sung. Notice the Gaelic characteristics of the five-tone scale. Boieldieu made use of this song in his opera, *La Dame Blanche*, founded on Scott's novels, "The Monastery" and "Guy Mannering."

4083 Scots' Wha' Hae' Wi' Wallace Bled

Scotch

It is said that this stirring Scotch patriotic hymn was first sung by Robert Bruce's army when they marched to Bannockburn, in 1314. In 1715 and 1745 the tune was certainly used under the name of *Hei Tutti Taiti*, words imitative of the martial notes of the trumpet. The air was ever popular throughout Scotland, and Lady Nairne used it for a setting of her words, *I'm Wearing Awa', Jean*. The words by Robert Burns (published May, 1794) are, however, much more fitting to the character of the music. This song is an excellent example of the old scale form of the Scotch pentatonic scale.

4083 Ye Banks and Braes o' Bonnie Doon

Scotch

This is a very old Scotch song, and many legendary stories have grown up regarding the air to which Robert Burns wrote these beautiful verses in 1792. The story most generally accepted is that this old tune, still found in various spots in Yorkshire, Ireland, and Scotland, was the setting for a traditional song, *The Foggy Dew*. This song had words, which were far from polite, and, therefore, many attempts were made to set new verses to the air. In 1778, when Niels Gow published his "Collection of Strathspey Reels," he dedicated the work to the Caledonian Hunt, a body of gentlemen of Scotland, who were not only sportsmen, but also patrons of the arts. He placed this air as the first in the collection, giving it the title, *The Caledonian Hunt's Delight* and also printing under this title: "A Favorite Air." Burns, in his original setting of *Ye Banks and Braes of Bonnie Doon*, uses the title, *Caledonian Hunt's Delight*, as the name for the air.

1305 Annie Laurie

Lady Scott

Lady Jane Scott (1810-1900) did much to increase the general interest in Scotch folk songs which developed during the 19th century. Not only did she arrange many of the old Scotch airs but she also wrote one of the most popular composed folk songs the world has ever known: *Annie Laurie*.

This song, which was at the height of its popularity during the Crimean War, first appeared in print in a collection of Scotch vocal melodies in 1838. It was first thought to be an arrangement of an old Scotch air but later Lady Scott proved she had written this music to an old poem by Douglas, one of her husband's ancestors. The story then was told of the baronet, Sir Robert Laurie of Maxwellton, and his beautiful

daughter Annie, who broke the heart of her young lover Douglas, by marrying his rival, Ferguson of Craigdarroch. Douglas wrote the words we now sing to the air, which was composed by Lady Scott nearly two hundred years later. Lady Scott was born Jane Spottiswood and after the death of her husband, Lord John Montague Douglas Scott, she took her maiden name and died at her father's estate, Spottiswood, at the age of ninety.

7515, 7516 Poem of Ecstasy, Op. 54

Scriabin

Alexander Scriabin (1872-1915) was a modern Russian composer who believed that harmony was of greater importance than beauty of melody or complexity of rhythm. His innovations consisted mainly in creating new chords, and it was once said of him that his greatest desire was to "outdistance all his contemporaries in creating chords with the greatest number of notes."

The *Poem of Ecstasy*, Opus 54, was written in 1908 and was not understood when it was first produced. The composer's great friend, Modest Altschuler, who was with Scriabin during the composition of this work, writes of it as follows: "Scriabin has sought to express in his *Poem of Ecstasy* something of the emotional side of his philosophy of life. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought." There are three divisions in his tone poem. I. *His soul in the orgy of love*. II. *The realization of a fantastical dream*. III. *The glory of his own art*.

The *Poem of Ecstasy* is scored for a great orchestra: piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, gong, bells, celeste, two harps, solo violin, organ and strings. Scriabin has been called "a post impressionist," and produces the same effect with music that the painters of this school do through the blending of color. Scriabin does not follow the line or pattern of formal music any more than do these painters follow contour and formal reproduction. Through tonal blending Scriabin awakens his hearers' senses to the beauty of new and striking harmonic combinations. This music makes one feel the power of absolute music without calling the intellect into action to decipher its intricacies or to analyze its form. It is an emotional experience rather than an intellectual one.

7517, 7518 Prometheus—Poem of Fire, Op. 60

Scriabin

The *Prometheus* is the last work by Scriabin and was performed for the first time at Moscow, March 15, 1911. This work is said to have been inspired by the theosophist cult of Brussels. Scriabin's god of fire is the son of the flame of wisdom and was concerned with the spiritual life of mankind. In remote ages he imparted to man the sacred spark which grew and developed into human intelligence and personality. This gift of Prometheus, the fire of consciousness and intelligence, brought both good and evil into the world, thus proving both a blessing and a curse to mankind.

It was Scriabin's intention that this tone poem should appeal to the eye as well as the ear. In order to make this possible the composer invented a color-piano which projected colors on a screen. The work is, however, rarely given with this color effect.

Scriabin, in the writing of this work, invented a new scale upon which his themes are constructed. This is A, D, E, F#, A, Bb. It is said there is not a single chord in Prometheus which can be classified according to the regulation construction of the major and minor scales. When the work was produced in London, *The Musical Times* wrote of it, "The symphony opens mysteriously with a *Lento* movement, designed to suggest primordial chaos and later sections develop the gradual emergence of order and the stimulus provided by the Promethean spark which expands into the blossom of human intelligence and self-consciousness, and leads to the awakening of the will to create."

Scriabin uses a very large orchestra, organ, piano, chorus, and color piano.

The principal subject is heard at the fifth measure, announced by the horns. A little later a theme appears in the flutes which is given extended development. A third theme stated by piano also assumes proportions of importance. The work is in general, however, created on very free lines and follows no definite formal outline.

8419 Romance

Scriabin

This simple, poetic composition by Scriabin presents the opportunity of hearing the great composer in one of his early tone poems, here arranged for the 'cello.

26780 In the Beautiful Forest (Au joli bois)

de Sermisy

Claude de Sermisy (1490-1562), the director of music at Sainte Chapelle in Paris for many years, was one of the most popular singers in Paris during the reign of Louis XII and Francis I. His songs were known and loved by everyone. Over 200 of his songs are found in the music collections of the time.

In the Beautiful Forest (Au jolie bois) was published in a part-song collection in 1929.

M-192 Symphony No. 1, Opus 10

Shostakovich

Dmitri Shostakovich was born in St. Petersburg in 1906 and burst into the musical world with this symphony published in 1927. A pupil of Alexander Glazounov, this unusual young composer has attracted much attention in recent years. Balakirev wrote of him: "Shostakovich not only refrains in general from repeating a theme in its original or in a transformed version, the accepted custom of symphonic composers,—but in writing a theme he even avoids the repetition of identical motifs and melodic turns of phrases. One gets the impression that he wants 'every bar of his composition to be different from the rest.'"

The opening movement of this work is an *Allegretto*. The beginning, which serves as an introduction, brings forward a theme on the muted trumpet which is continued by the bassoon, these two themes foreshadowing the principal theme of the *Allegro*. This is presented by the clarinet and is taken up by the strings and repeated by the flute and bassoon. The second subject is then presented by the flute over a *pizzicato* accompaniment from the strings. The development is concerned chiefly with the first subject though there is a lovely passage when the second subject is heard in the flute. The percussion instruments with the four horns bring back the first subject *fortissimo*, but the mood soon changes and the opening theme of the introduction, now given by the clarinet and 'cellos, brings the movement to a tranquil ending.

The second movement is the scherzo. The principal subject is stated by the strings but is carried on by the piano. Note the use also of the bassoon and its *pizzicato* accompaniment from the 'cellos and double basses. The theme of the *trio* is heard in two flutes with accompaniment by the second violins of reiterated E's and an accent from the triangle and side drum. The scherzo theme returns in the bassoon and once more is heard the subject of the *trio*, *fortissimo* in horns and trumpets against the scherzo theme in strings and wood winds. Note the use of the harp, the piano as it imitates the harp and the interesting *pianissimo* ending in which the percussion instruments play such an important part.

Third movement, *Lento*, opens with a plaintive theme in the oboe which is carried on by the 'cellos over a moving accompaniment from the other strings. The *Largo* section which follows is also given over to the oboe. Note the exquisite use of the solo violin and the interesting combination of muted trumpet with 'cellos and basses. The ending is startling and effective; a *pianissimo* for orchestra with a *crescendo* on the bass drum. This leads directly into the *Finale*. A single measure *Allegro molto fortissimo* is followed by the *Lento* introduction leading into the *Allegro molto*, the principal subject of which is presented by the clarinet. This theme is then taken up by the 'cellos and double basses with piano. A short development leads to a climax for full orchestra. *Glissando* passages in the highest register of the violins lead to the statement by wood winds and strings of the second subject which is given out *fortissimo*. The violins and violas play a *tremolo* passage (near

the bridge), producing an exciting and furious effect. Note the solo violin as it soars above the *tremolo* of the violas and the repetition of the theme in the French horn with accompaniment by the piano. The *Allegro molto* theme now in flute and clarinet is heard for a brief moment, following which a *fortissimo* in full orchestra (note the fanfares of trumpets) leads through chromatic scales in the wood winds to a tremendous crash for full orchestra. The tempo changes to *Adagio* and a curious solo for the kettledrum is heard. A solo 'cello muted suggests the second theme, the tempo becomes more animated, the 'cellos and basses give out the principal theme which is repeated by the trombones, while the second subject is heard *fortissimo* in wood winds and strings. A *presto* coda ends the work.

M-619 Symphony No. 5, Op. 47

Shostakovich

Possibly no other composer reflects the time in which he lives as does Dmitri Shostakovich (1906) who was born in St. Petersburg and has lived in that city, now Leningrad, all his life. Shostakovich is a Soviet composer and declares decidedly that all art must reflect the age in which it is created. As he himself expresses it, "Good music lifts and heartens and lightens people for work and effort. It may be tragic but it must be strong. It is no longer an end in itself, but a vital weapon in the struggle. Because of this, Soviet music will probably develop along different lines from any the world has known. There must be a change. After all, we have entered a new epoch, and history has proved that every age creates its own language."

So this brilliant composer writes his works in commemoration of events in this history of his government; the *Second Symphony* honors the tenth anniversary of the Bolshevik revolution; the *Third Symphony* is called "May Day;" while this *Fifth Symphony* was written in celebration of the twentieth anniversary of the Revolution.

The *Fifth Symphony* was produced at Leningrad, November 21, 1937. The score calls for a very large orchestra, and has four movements. The opening *Moderato* is broad in scope and while the thematic material is lyrical it begins slowly and soberly, developing in intensity to a dramatic climax, then concluding with the calm mood in which it began. Note the horn calls, *pianissimo*, with which the movement ends.

The second movement is a light, gay and almost trivial *Allegretto* in the three part dance form. The third movement, *Largo*, is regarded as the most difficult for the listener. It is only after frequent hearings that its true beauty can be appreciated. The finale is swift moving and energetic. At the end some of the more lyrical themes of the earlier movements are suggested, but the symphony ends with much of the tragic intensity and force with which it began.

M-309 Concerto in D Minor for Violin, Op. 47

Sibelius

This violin concerto by Sibelius dates from 1905. It was brought to America in 1906 by Maude Powell, the great woman virtuoso. The concerto follows the customary three movements, and although each movement is in the customary sonata form, there is so much rhapsodical treatment of the material that it is difficult to analyse it. The divided, muted violins present a theme over which the solo instrument announces the principal subject. The orchestra then presents a second theme which the solo violin again takes as its own. Much of the development is carried on through interesting passage work given out by the solo instrument, the wood winds and strings of the orchestra. In the recapitulation of subjects, the principal subject is heard in the bassoons and is carried on by the solo violin. The return of the second theme is now given in a slightly altered rhythm. There is an extended coda presenting much brilliant passage work for the solo instrument and ending with a final reference to the principal theme.

The second movement is an *adagio*, the opening measures being given by the wood winds (note the use of the oboe), after which the solo violin sings a broad, beautiful melody, the harmony being filled in by four horns and bassoons. The opening theme then returns.

The last movement, *allegro*, is in D major. The solo instrument gives out the principal theme while the lower strings and kettle drums reiterate the tone of D. This is a very brilliant movement and consists of many difficulties for the solo instrument. The use of the individual instruments of the orchestra should be especially noted, as they are brilliantly used in contrast with the solo violin.

9925, 9926 En Saga

Sibelius

This is an early work by the great Finnish composer, Jean Sibelius (1865). Curiously enough he never gave a program or hint of its meaning to anyone except to say that he felt he had in this work "reflected the fate of an entire people."

There are two main themes to be noticed in this composition. The first, a rather doleful melody stated by the clarinet, accompanied by the strings, which one critic spoke of as being descriptive "of a dreaming melancholy, deep affliction as it spreads over the poor country of 'a thousand lakes.'" The second theme is a long spun melody for the strings which seemingly presents the composer as "a relator of hero-legends." After what has been described as "the vivid representation of the ruin of his people" there occurs an epilogue which, growing ever softer and softer, finally dies away, the gloomy, march-like rhythm being heard as from a great distance.

This work, although written long before the poems of the *Kalevala* and *Finlandia*, presents Sibelius as one of the most picturesque and interesting modern musicians of the northlands.

7412 Finlandia

Sibelius

No country is more full of poetry than Finland, which has been rightly called "the land of a thousand lakes." The Finnish language is peculiarly melodious, the 5-4 beat of the rhythmic melodies being a reflection of the verse meter.

Sibelius is the chief musician of Finland, and in his works one sees reflected all the atmosphere of *runic* legend, all the strength, yet all the tenderness of Finnish folk music.

The work records the impressions of an exile's return to his native land. It opens with an agitated theme for the brass choir, which is answered by an organ-like response from the wood winds, later reinforced by the strings. There is a change to *Allegro* and the movement proper begins. The first subject is a broad, beautiful melody stated by the strings against a persistent rhythmic accompaniment of the brasses. The second subject is introduced by the wood wind, and taken up by the strings. This melody is that of an old Finnish folk song. The tune of *O Promise Me*, from DeKoven's *Robin Hood*, is said to have been taken from the same song.

7380 Legend, Op. 22, No. 1—The Swan of Tuonela

Sibelius

Among the early works of Sibelius are four orchestral pieces called *Legends*, Op. 22. The first is the beautiful *Swan of Tuonela*, the second *Lemminkäinen's Homeward Journey*, the third *Lemminkäinen and the Maidens*, and the fourth *Lemminkäinen in Tuonela*. These four tone poems were inspired by the "Kalevala," which is the national epic poem of Finland, and tells of the adventures of the jovial and reckless personage, Lemminkäinen, who escapes from his serious scrapes because he is skilled in magic.

Tuonela is the kingdom of death, the mysterious Hades of the Finnish mythology. Between this strange, unknown land and the reality of this world there runs a deep, swiftly flowing river. On these dark waters there floats a swan, singing ever its song of death. Whoever hears this sad song must leave the world and go with the swan to Tuonela.

In her excellent life of Sibelius, Mrs. Rosa Newmarch thus describes this work: "The majestic but intensely sad swan melody is heard first as a solo for the English horn. It is accompanied first by the muted strings, and the soft roll of drums. Now and then this melody is answered by a phrase given first to the violoncello, then to the violas. This might be interpreted as the farewell sigh of some soul passing on to Tuonela. For many bars the brass is silent, until suddenly the first horn (muted)

echoes a few notes of the swan melody with the most poignant effect. Gradually the music works up to a great climax, indicated on the score *con gran suono*. This is followed by a treble *pianissimo*, the strings playing with the back of their bows. To this accompaniment, which suggests the faint flapping of pinions, the swan's final phrases are sung. The strings return to their natural bowing and the work ends in one of the characteristic sighing phrases for the violoncello."

12219, 12220 Legend, Op. 22, No. 2—Lemminkäinen's Homeward Journey *Sibelius*

On the score of this second tone poem, Sibelius has written:

"Lemminkäinen is the warrior-hero, the Achilles of Finnish mythology. His intrepidity and beauty make him the beloved of women. Fatigued by a succession of wars and combats, he decides to return to his home. Having transformed his sorrows and solicitudes into war-steeds he sets out on his way. After a journey rich in adventures he at last arrives in his homeland, where he finds once more the scenes that are full for him of memories of his childhood."

Sibelius' music reflects the hero's attitude and emotion rather than the actual events of this journey. But the composer has worked up to a magnificent climax at the end in his description of the hero's arrival at his home.

15022, 15023 Pohjola's Daughter, Opus 49

Sibelius

Sibelius finished the score of *Pohjola's Daughter* in 1906 during a period in which he was intensely interested in program music. The subject of this symphonic poem is drawn from the Kalevala, or Finnish epic poem, which derives its name from the "Land of Plenty and Happiness." The heroes of this country were Vainemoinen, a vigorous old man who is described as a great culture hero, patriarch and minstrel Ilmarinen and Lemminkäinen, who was a sort of Northern Till Eulenspiegel. These heroes went from their land to the northern cold country of Pohjola and also to Tuonela, the Land of Death.

The story described by Sibelius in *Pohjola's Daughter* tells of Vainemoinen's journey. He is on his return from the gloomy land of Pohjola when he hears a strange, whizzing sound and, looking up warily, he sees a rainbow arching across the dark sky. Seated upon a rainbow is a lovely maiden who is weaving a golden tapestry. It is the sound of her shuttle that he has heard. Vainemoinen stops his horse and asks the maiden to come with him. She does not refuse, but coquettishly replies that a maiden is always happier than a married woman who has the same position in the house as the house dog. She adds, "A slave rarely has pleasure, and a wedded woman—never." Vainemoinen persists in his wooing but the maiden insists that he shall be tested in various ways, such as splitting a hair with a blunt knife, tying an egg in knots and hewing ice without making any splinters. Through his magic, Vainemoinen is able to accomplish all that the maiden asks him to do. She is still unsatisfied and demands that the old man shall carve from her shuttle a boat that shall sail and steer itself without human aid. As he gazes on her great beauty, Vainemoinen starts in on this impossible task, but on the third day the spirits of evil cause him to be wounded. Seemingly, the wound will not heal, although the old hero tries all his magic spells upon it. At last he succeeds in finding an old man who binds and heals his wounds.

Sibelius does not believe in the *leitmotif* as outlined by Wagner and his followers. In the slow, grave introduction he suggests, through the sombre chords, the old and wise Vainemoinen starting on his journey. It is not possible to mistake the orchestral painting of the maiden seated on the rainbow, for it comes to us through the wood winds and muted strings and harp. We hear her laughing at the old man's struggles. The music becomes more frenzied as he searches for a cure for his wounds. The final healing is accomplished and described by a passage of great serenity and strength.

14389-14392 Quartet in D Minor, Opus 56

Sibelius

Although Sibelius wrote a considerable number of chamber music compositions very few of these works have been published. Since the violin was the composer's

own instrument and since he uses the string quartet throughout his symphonies in a most remarkable manner, it seems strange that he should not have written more chamber music.

This quartet is practically the only work of its type which Sibelius has recognized as his own. It bears a subtitle, *Voces Intimæ*, given it by the composer, but little understood by the public. Cecil Gray seems to feel that it refers to the slow movement only, where the themes are particularly characteristic of Finnish national expression.

The quartet is unusual in that it has five movements, the *Adagio* being placed between two movements of the scherzo type. The first movement has an *Andante* introduction which leads into the *Allegro moderato*. The movement only vaguely follows the sonata pattern, and toward the end the opening theme is heard once more. The second movement, *Vivace*, opens with a *pianissimo* theme for the first violin which is suggestive of the second subject of the first movement. At the end of the movement there is a very remarkable passage of beautiful sonority. The third movement, *Adagio*, is one of the loveliest bits of melody ever written by Sibelius. It is mysterious and almost elegiac, yet wonderfully expressive and is developed into a climax of tremendous intensity. The fourth movement, *Allegretto*, is of a rapid character with strongly marked rhythm, and the closing movement, *Allegro*, is of great brilliancy. Free in its form, it expands its themes in the customary Sibelius manner and ends with a startling climax.

M-881 Symphony No. 1, E Minor, Op. 39

Sibelius

The first symphony by Sibelius was written in 1899 and produced the following year at Helsingfors. The first movement is preceded by an introduction, the theme being given out by the clarinet over a *pianissimo* roll on the kettledrums. This theme is important, since it is to be heard later in the symphony. The tempo changes to *Allegro energico*, and the violins give forth the principal theme. A contrasting theme in the wood winds leads back to the opening *Allegro*, now given *fortissimo* by the full orchestra. This suddenly subsides, and over a *tremolo* heard in strings and harp, two flutes give out the second subject. This is worked over and the development begins immediately. There is frequent use of the motive heard first in the introduction, and it is cleverly combined with the second subject. The full orchestra then brings back the first subject. The second subject, somewhat modified, is also stated before the movement comes to a close.

The second movement, *Andante*, is of great beauty. Horns and harps softly give out an introductory theme which is taken up by the muted violins and 'cellos. In contrast with this exquisite theme, there is a more vigorous passage for the wood winds. Then the bassoons and clarinets bring forward another beautiful melody. The solo violoncello now gives out bits of the first subject, accompanied by the wood winds. A new theme, heard in the horn and harp accompaniment, is developed; then the opening *Andante* subject is restated, and the movement ends softly and tranquilly.

The third movement, a scherzo, opens with an introductory passage by the kettle drums and lower strings *pizzicato*. The violins give out the main subject. The trio *lento*, presents a beautiful theme for the horns, which is taken up by the wood winds and strings. The scherzo is then repeated.

The finale (*Quasi una fantasia*) opens with an *Andante* introduction which is reminiscent of the introductory theme of the first movement. The wood winds then give out the first subject, *Allegro*, which is given a vigorous development before the second subject, *Andante*, is presented by the violins. The *Allegro* returns and is developed, after the manner of a fugue, to a great climax, after which the clarinet brings forward the lovely second theme once more. This is developed by the full orchestra and, after a great climax, the work ends with a sudden *pianissimo*.

M-272 Symphony No. 2, in D Major, Op. 43

Sibelius

Sibelius wrote his second symphony three years after his first symphony was completed. According to one of the composer's intimate friends this symphony was in-

tended to depict various phases of life in Finland. He quotes Sibelius in saying that the first movement represents "the quiet, pastoral life of the Finns, undisturbed by thoughts of oppression." The second movement he tells us "is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul." The third movement, which is a regulation scherzo, "portrays the awakening of a national feeling, the desire of men to organize in defense of their rights." While in the finale "hope enters their breasts and there is comfort in the anticipated coming of a deliverer." With this work Sibelius strikes out on a new pathway in writing symphonies and establishes a plan which in his later works he has made his own individual style.

In the symphonies of the predecessors of Sibelius a regular formal pattern was always followed. The regulation contrasting subjects, after being definitely stated, were developed, by taking small melodic units from the themes and splitting them up into many new tonal combinations in a portion of the work called the free fantasia or development. Then they were brought back in the recapitulation and restated in much the same way they had been heard at first. Sibelius works in exactly the opposite manner; he introduces thematic fragments and through his development unites them into one solid entity, then disperses this material into small melodic themes in his brief recapitulation.

The first movement opens with a strumming theme which is later to serve as an accompaniment of the principal theme announced at the ninth measure by the oboes and clarinets. The horns bring forward a theme and a short development leads to a passage in the strings *pizzicato* which introduces the second subject, again announced by the wood winds. This subject is also accompanied by the strumming theme of the introduction. The development section begins with this second theme, now in the oboe. Use is made also of the horn theme. The return to the subjects brings back the first theme in the wood winds, while the second is stated in the brasses. With the strumming theme with which it began the movement is brought to a close. The second movement, *Andante*, follows the general plan for such movements, that of a contrast between a lyrical theme and a more intense virile passage. Sibelius begins with a roll on the kettledrums followed by a mysterious *pizzicato* for basses and cellos, which introduces a melancholy theme for the bassoons. This is carried on by the oboes and clarinets. A more strenuous theme of a somewhat sinister character follows. This is succeeded by a lyrical theme for divided strings which are accompanied by flutes and bassoons. A movement of appealing beauty follows with the short development of a theme for oboes and clarinets. This passage, which leads to a further development of the first subject, tries to return again and again, but the dramatic and sinister first subject drives it away. The movement closes on a sombre note.

The third movement, *Vivacissimo*, is in reality a scherzo. The first theme is heard in the violins leading at once to a short second subject in flutes and bassoons, three octaves apart. These two themes are developed in a forceful manner. This section of the movement ends in a *pianissimo* reiteration on the kettledrums. The *lento* passage which serves as a trio is given out by the oboe over long-held harmony in the bassoons and horns. It is very short but is of great beauty. Note the repetition of the B flat no fewer than nine times at the beginning. The scherzo returns, the trio also being given a short repetition. Without pause we pass into the rather tumultuous finale. The violins give out the first theme, which consists of several fragments, presented by trumpets, horns and strings. The second subject is given by the wood winds, then a third subject in the trombones makes its appearance. The development builds these themes into a mighty *crescendo* and as the climax is reached the recapitulation of the subjects begins. The coda is a majestic statement of the principal theme.

M-394 Symphony No. 3, in C Major, Op. 52

Sibelius

The third symphony by Sibelius was written six years after he finished his second work in this form. It was completed in 1908 and is scored for an orchestra of modern size. In this work Sibelius apparently avoids the dark and sombre tone

colors of his first two symphonies. The work reflects a more genial European character, and might have been written by an Austrian rather than a Finn. Here, too, Sibelius returns to the classical expression and, although his work has but three movements, the composer follows the form of the symphony more carefully than in his earlier works.

The first movement, *Allegro moderato*, states at once the first subject given out by the 'cellos and basses. The higher strings and the wood winds present two subsidiary themes which are woven into the texture of this first main subject. The second subject is presented by the 'cellos, contrasting their tender theme against a bolder one stated by horns and wood winds. The regulation development follows. The tempo becomes livelier and a lovely song-like melody for the violins is brought forward and given development. The music expands quietly but steadily in intensity and the first theme is brought back in a grandiose manner. After the statement of the second theme, there is an extended and passionate coda which brings forward material not heretofore heard in the movement. This coda theme, which is of great beauty, is given out by the horns and wood winds.

The second movement is one of the simplest to be found in any of Sibelius' works. It is melancholy in character. The first theme, given out by the flutes, is contrasted with the tender melody stated by the clarinet. This is followed by a fine melody for the 'cellos. Each one of the three themes is given development.

The third and last movement begins with a scherzo which consists of several small melodies stated by the wood winds and held together by a background of strings. This scherzo is connected to the finale by an important phrase in the horns which leads into a return of the light, joyous melodies for the wood winds. The horn theme grows in strength and is augmented by the trumpets and trombones, finally reaching a dramatic climax as the symphony comes to an end.

M-446 Symphony No. 4, in A Minor, Opus 63

Sibelius

The fourth symphony, which many critics declare to be the finest ever written by Sibelius, was first heard at a Sibelius concert given at Helsingfors in 1911. Many of the critics believe that this work is the most intimate of any which the great Finnish composer has produced. They feel that the gloom and deep tragedy of the work reflects the music of Finland; that it is strong and rugged, contemplative yet not melancholy. It is in direct contrast to the bright and cheerful third symphony, yet it speaks with a directness and force that is almost overwhelming.

The first movement is a slow *Moderato*, broad in its outline and developed almost entirely from the opening theme given out by the horns. This theme, while not serving as a "motto," still dominates the entire movement. The second subject is given by the solo 'cello and is developed with sombre harmonies uttered by the brasses. A fanfare of horns lightens the atmosphere of the composition but the gloomy, foreboding theme of the introduction is brought back in the solo 'cello. Then follows a development or expansion of the themes that have been previously heard. While there is no real recapitulation of the subjects, the first and second themes are given more extended development than the others which are merely suggested. The movement dies away in the key of A major.

The second movement, *Allegro vivace*, is in reality a scherzo. The oboe gives out a somewhat colorless melody over the accompaniment of the violas. Then follows a curious change in tempo, the violins bringing forward a theme in dactylic rhythm which is given an interesting development. A slow passage follows for the oboes, violins and violas, which is developed from the two previous subjects of the scherzo. This theme is worked up with dramatic intensity, after which the two first subjects are again repeated.

The third movement is a *Largo*. It is one of the most beautiful examples of sustained melody that Sibelius has ever written. Adolph Paul, the Finnish dramatist, once wrote of his fellow student, Jan Sibelius: "The glasses were filled and Sibelius sat down at the piano and improvised, softly, dreamily, feeling his way. Gradually the wandering ideas crystallized around a definite conception which took the lead. The whole developing organically." One feels in this movement that Sibelius is im-

providing for the orchestra and that the scattered, seemingly meaningless little melodies we hear in the wood winds at first are built up into a climax through his great genius. The movement ends mysteriously, as the wood winds and strings bring forward echoing melodies heard in the opening of the movement.

The fourth movement is an *Allegro* starting out with a melody for the first violins which brings at once a fantastical, merry character that is continued as the theme is developed. In contrast with this first melody, there are several others to be noted; for example, the trumpets, accompanied by running scales on the strings, and the merry notes of the glockenspiel. If one were to designate the form of this movement, it comes more nearly being a rondo than a sonata, the march-like theme of the opening recurring from time to time.

M-474 Symphony No. 5, in E Flat Major, Opus 82

Sibelius

The fifth symphony of Sibelius is a sunny, genial work in direct contrast with the gloomy fourth symphony. It was written during the year 1915. Two extracts from Sibelius' diary in this year seem to reflect his state of mind. Early in the year he wrote, "This life that I love so infinitely, a feeling that must stamp everything I compose." In September, 1915, he wrote these lines: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. God opens His door for a moment, and His orchestra plays my Fifth Symphony."

The composer made many changes and revisions in this work. In 1918 he wrote to a friend, "The Fifth Symphony in a new form, practically composed anew, I work at daily. The first movement is entirely new; the second movement is reminiscent of the old; the third movement reminiscent of the end of the first movement of the old; the fourth movement, the old motives but stronger in revision; the whole, if I may say so, a vital climax to the end, triumphal." The final revision of the symphony was completed in 1919.

One curious feature of this symphony is that some critics speak of it as having three movements and some as having four. This uncertainty is due to the fact that the individual movements are not designated on the score and that the first movement consists of two strongly contrasted sections which, although played without a break, are seemingly distinct movements. However, as it is generally customary to consider this work in three movements; they have so been designated on this recording.

The first movement, *Molto moderato*, opens with a short melody for the horn which is used throughout the work. This is followed by some passages for wood winds which are distinctly Sibelius in character. The wood winds and horns with drums, are the only instruments used in the opening section of this movement, and even when the strings enter, the wood winds still take the leading part and announce the second subject against the accompaniment of the violins and violas. These two subjects are developed in an orthodox manner. Then occurs an exceedingly interesting passage, a melancholy theme for the solo bassoon, doubled by the clarinet. This is followed by a passage for trumpets which leads to a redevelopment of the second subject, now brought forward by the strings. The tempo becomes faster and the rhythm changes from 12-8 to 3-4. A return of the first subject is introduced by the trumpets, then the theme is taken up by the French horn as it was at first. A new melody is also brought forward by the trumpet, the movement concluding with a grandiose coda.

The second movement, *Andante quasi allegretto*, consists of a series of variations on a simple theme. This theme, given out by the cellos and answered by the flutes, is carried on by the violins and later by the double basses. It is of a more tranquil character than the first movement and is easily followed by the listener.

The third movement, *Allegro molto*, is of simple form and broad outline. It begins with a melody for strings; is carried on by the wood winds and later by the horns. It resembles quite definitely the theme heard at the end of the second movement. This method of using his melodies in his different movements is a characteristic frequently to be noted in Sibelius' works. This beautiful, broad theme is now given more extended development in the wood winds and cellos and is followed by

an episode which is curiously like the first part of the movement. There is extended development and then the first subject is again repeated. Lawrence Gilman speaks of the coda of this movement as "the crown of the work." He also says that it is "in many ways the most notably imagined and notably eloquent page that Sibelius has given us."

14386-14388 Symphony No. 6, in D Minor, Opus 104

Sibelius

When Sibelius presented the world with his sixth symphony in 1924, the composer observed that, while many of the modern composers were manufacturing "cocktails of every hue and description," he was offering the public "pure cold water." Cecil Gray describes this work as "The purest, coldest water that has yet flowed from the Sibelian fountain."

In this work the composer does not use the many colors of the modern orchestral palette in which he usually indulges himself but adheres to the strict classical orchestra of the past, using the harp and the bass clarinet as his only modern instrumental expression.

It is interesting to remark that this symphony has been compared by the critics to the works of Palestrina. It is also of significance to know that Sibelius claims that, next to Mozart, Palestrina is his favorite composer.

To quote from Cecil Gray, "If one were asked to suggest the quietest, most unobtrusive and unassuming way of starting a symphonic movement, one could not think of any one more so than the first movement, *Allegro molto moderato*. Certainly nothing could be more Palestrinian than the whole of this opening movement, not merely by virtue of its modal atmosphere, but also on account of the very style of its writing."

The strings present this harmonic background, while the wood winds state a lovely theme which is given a development throughout the movement but does not appear in its full form until nearly the end. The movement is very loosely constructed and follows but vaguely the classical sonata form. Sibelius loves to take little melodies and broaden them out in his own peculiar style, and in this symphony he has indulged himself in this particular. Note the themes for the violins, flutes and oboes; the interesting use of the harp and violas; and the manner in which the brass instruments reinforce the strings and wood winds. We are conscious of two main contrasting themes, but they expand rather than develop until at the close of the movement the full orchestra brings them forth in a sonorous *fortissimo*. The ending of the movement carries out the rhapsodic quality which is a characteristic of the work throughout. The 'cellos and double basses give out tremulous harmonies as the more important themes are stated by the wood winds and higher strings in a much abbreviated form. A flaring *fortissimo* chord in the brasses brings the movement to a close.

The second movement, *Allegretto moderato*, is not a contrasting slow movement. It seems almost like a continuation of the first movement. Beginning with a theme in chords for flutes and bassoons, the strings present a graceful, attractive, syncopated theme which is thrown from the first to the second violins almost as if they were playing ball with each other. This subject is then repeated and given definite thematic treatment, the theme being carried out by the wood winds in contrast to the strings. The section which follows has been compared by some of the critics to the *Waldweben* in Siegfried. To quote again from Gray, "The resemblance to *Waldweben* is purely superficial, consisting merely in the fact that both are forest music, full of the rustling of leaves and the songs of birds. The forest of Wagner is a Teutonic one; the forest of Sibelius a Northern one of spruce, birch and alder." There is no repetition of the first part of the movement. Sibelius ends rather abruptly, referring but slightly to the first subject.

The third movement, *Poco vivace*, is a typical scherzo although it has no contrasting trio. It is the shortest of any of the Sibelius symphonic movements and is definitely of a folk character. Sibelius has often informed his public that he does not use folk music, but frequently the characteristics of the Finnish folk songs are

noticeable in his compositions. Here he makes use not only of the 5-4 rhythm of the Finnish folk dance but uses also the constantly reiterated notes which are so typical of Finnish folk expression. Note the jovial manner in which the trumpets and trombones interrupt the theme in this movement.

In the finale, *Allegro molto*, Sibelius states his first subject immediately. This theme suggests folk song origin and is gay and vigorous. In contrast is the second subject of a slower character, given out by the wood winds and horns. This theme suggests the type of folk song so frequently found in the North countries, a song of longing, yet serenity. As these themes are developed, they seem like a long series of plaintive folk songs heard in the distance on the long summer evenings in the "land of a thousand lakes."

M-394 Symphony No. 7, in C Major, Opus 105

Sibelius

The seventh symphony by Sibelius was published in 1925. It was the composer's intention to produce it in England where he himself should conduct it, but because of illness this plan was not carried out.

This work is probably the only example in symphonic literature of a symphony which is entirely in one movement, yet nothing in all music conforms more closely to the demands of the symphonic form. While this work is cast in the mold of one gigantic movement, it consists of four definite sections.

There is first a slow introduction which is followed by a moderately fast movement, then a part resembling a scherzo, and lastly a broad finale. In the slow introduction the chief themes make their appearance. They are worked out in the section which follows. In the scherzo new material is introduced, the development of the first themes is still continued, and the finale is in the nature of a recapitulation.

The *Adagio* opens with a soft tap of the drums, followed by a rising scale passage for the strings, beginning in the basses and cellos. The flutes and clarinets give out a theme while the violins also present a subject. These themes are expanded in a broad passage for the strings. The solo trombone then brings forth a subject which is later to receive important treatment. The scale passages in the wood winds and strings continue, and the tempo changes to *vivace* as the scherzo-like section begins. It is first stated by the strings, then carried on by the wood winds until a sudden change to *adagio* occurs and the solo trombone and trumpet again give forth the theme heard near the beginning. The strings and wood winds continue to expand the passages they originally stated and the tempo becomes more animated, changing to *vivace* and then to *presto*. The strings, now divided into nine parts, present the scale theme heard at first. Then there is a sudden *rallentando* and the *adagio* tempo is again heard, with the trombone once more stating its solemn theme. The orchestra builds up this theme to a mighty climax and the work ends *fortissimo* for the full orchestra.

14726 Valse Triste, Op. 44

Sibelius

This waltz is in the regulation dance form and is of a sad, plaintive character. It is one of the numbers from the incidental music which Sibelius wrote for the drama, "Kuolema," written by the composer's brother-in-law, Arvid Järnefeldt.

Rosa Newmarch thus describes this waltz:

"It is night. A son has been watching by the bedside of his sick mother and has fallen asleep from sheer weariness. Gradually, a ruddy light is reflected through the room; there is a sound of distant music; the glow and the music steal nearer until the strains of a *valse* melody float directly to our ears. The sleeping mother awakens, rises from her bed, and in her long white garment, which takes the semblance of a ball dress, begins to move slowly and silently to and fro. She waves her hands, and beckons in time to the music, as though she were summoning a crowd of invisible guests. And now they appear, these strange visionary couples, turning and gliding to an unearthly *valse* rhythm. The dying woman mingles with the dancers; she strives to make them look into her eyes, but the shadowy guests, one and all avoid her gaze. Then she sinks exhausted on her couch, and the music breaks off. Pres-

ently, she gathers all her strength, and invokes the dance once again with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish; the music dies away—Death stands on the threshold."

20121 Rustle of Spring (Frühlingstimmen), Op. 32, No. 3

Sinding

This is one of the best known of the shorter works for piano by Christian Sinding (1856—), the Norwegian composer. As its name implies, this composition carries the musical impression of the coming of spring. In all Northern lands spring comes very quickly and there is a legend that it can be heard coming through the night. It is this idea which Sinding conveys. In the first part of this composition the treble carries the decided and joyful melody, while the accompaniment of both bass and rippling treble notes sounds like a sparkling brooklet tumbling over glistening pebbles. In the middle passage there is a moment of a minor strain, which, building up in a *crescendo* becomes again the principal theme and is stated in the major.

22174 Deer Dance }

22144 War Dance }

Skilton

Charles Sanford Skilton (1868-1941), although a New Englander by birth, was for many years the head of the music department at the University of Kansas. He says he first became interested in Indian music when an Indian pupil came to him with the proposition that Mr. Skilton should give him music lessons in exchange for some tribal melodies. In many of his works Skilton has employed genuine Indian themes. He has written two Indian operas as well as *Primeval Suite* and *Indian Dances* for orchestra. The *Deer Dance* and *War Dance* are excellent examples of the use of Indian tribal themes set by a master. Mr. Skilton has cleverly imitated the Indian drums and flutes in his use of the instruments in his orchestra.

M-193 The Bartered Bride—Complete Opera

(See Victor Book of the Opera)

Smetana

1555 The Bartered Bride—Overture

Smetana

The Bartered Bride by Friedrich Smetana (1824-1884) is the first Bohemian opera and is a delightful example of spontaneous and happy composition. Smetana was the founder of the modern Bohemian school, and it may be said that this opera is in reality the cornerstone of national Bohemian music.

The Bartered Bride (*Prodána Nevesta* is the Bohemian name of the work) is based on a simple old Bohemian folk tale, and Smetana employs, throughout, Bohemian folk music. The story is of a young peasant, Jenik, who loves Marenka, the daughter of a rich peasant. Kezal, a marriage broker, has appealed to Krusina, the maiden's father, and has arranged a marriage between his daughter and the son of Micha. Marenka refuses to consider this match, as the proposed bridegroom, Vasek, is almost an idiot and a stammerer as well, but Kezal tells Jenik that Marenka has consented and Jenik sells to the crafty dealer his right to the maiden's hand for 300 gulden, but stipulates that the marriage contract shall set down that Marenka is to marry the son of Micha. Upon the arrival of Micha and his wife, Jenik announces that he is their long lost son and claims both the bride and the marriage settlement.

The overture to this merry opera is thoroughly saturated with Bohemian melodies and rhythms and follows the formal idea of the overture in a very free manner. The first subject is composed of two Bohemian dance tunes, while the second subject is taken from the love scene between Jenik and Marenka. The free fantasia is a short working out in quasi-fugal style of the subject matter and both subjects are brought back in regulation manner in the recapitulation, and once more suggested in the coda, which brings the overture to its conclusion.

M-523 { From Bohemia's Meadows and Forests }
 { The Moldau }

Smetana

These symphonic poems belong to a cycle of six which Smetana called "My Fatherland," and which were designated by the following titles: 1, *Vysehrad*; 2, *Moldau*; 3, *Sark*; 4, *From Bohemia's Meadows and Forests*; 5, *Tabor*; and 6, *Blanik*. Of these, *Vysehrad*, *The Moldau* and *From Bohemia's Meadows and Forests* are the most popular.

It was the composer's intention that these works should show the glories of his country to the outside world. In the present tone poem, which was completed in 1875, Smetana intended to portray the life of the Bohemian people at work and at play.

The composer prefaced each one of his tone poems with his own description of its meaning. The preface found on *From Bohemia's Meadows and Forests* is as follows:

"On a fine summer day we stand in Bohemia's blessed fields, whose lovely scent of flowers and cool breezes fills us with inspiration. From the plenitude of enjoyment and gladness resounds the natural blissful tone of country contentment. Far from the rush of the human wave we are led into a shady, quiet grove. Fanned by the light breeze, the lisp of leaves and twigs is wafted further and louder until the whole wood resounds with echoes, with which is mingled the twittering song of birds in endless harmony. In this hymn of nature sound, from afar, ecstatic horn tones. A strong gust of wind interrupts this solemn stillness and brings to our ear the festal tones of country merrymaking; they draw ever nearer and we find ourselves in the midst of a brilliant feast of the country folk, who divert themselves with music and dancing and are happy to live. Their gladness and enjoyment of life spread themselves in the shape of the eternally fresh national song, even over the farthest meadows of Bohemia."

The Moldau is the second of the cycle. At the time this work was completed, the composer was hopelessly and totally deaf from a malady which later caused his death in a hospital for the insane. The *Moldau* is the principal river in Bohemia, and in this tone picture Smetana describes the course of the river, and the country through which it flows. The following paragraph, written by the composer, is on the title page of the score:

"Two springs pour forth their streams in the shade of the Bohemian forest; the one warm and gushing, the other cold and tranquil. Their waves, joyfully flowing over their rocky beds, unite and sparkle in the morning sun. The forest brook, rushing on, becomes the River Moldau, which, with its waters speeding through Bohemia's valleys, grows into a mighty stream. It flows through dense woods, in which are heard the joyous sounds of the hunt, and the notes of the hunter's horn are heard ever nearer and nearer. It flows through emerald meadows and lowlands where there is being celebrated, with song and dancing, a wedding feast. At night in its shining waves, the wood and water nymphs hold their revels, and in these waves are reflected many a fortress and castle—witnesses of by-gone splendor of chivalry, and the vanished martial fame of the days that are no more. At the rapids of St. John, the stream speeds on, winding its way through cataracts, and hewing a path for its foaming waters through the rocky chasm into the broad river-bed in which it flows on in majestic calm toward Prague; welcomed by the time-honored Vysehrad, to disappear in the far distance from the poet's gaze."

Part I presents the *Source of the Moldau River*. A single flute announces the quick, undulating figure depicting the two springs; note the use of the violins and harp to depict the sunlight sparkling on the waves.

Part II. *Hunt in the Forest*. As the river flows on, hunting horns are heard in the distance; they draw nearer and then die away. *Peasant Wedding*, a Bohemian folk air, "half march and half polka," describes the wedding procession.

Part III. *Moonlight and Dance of the Nymphs*. Note the first undulating figure now heard in the flutes and clarinets, the violins bringing in a beautiful melody accompanied by harp *arpeggios*.

Part IV. *St. John's Rapids and Vysehrad*. The orchestra *ff* with cymbals and bass drum presents the surging rapids. The stream now flows on majestically toward Prague, the first main theme of the river being given by the entire orchestra. At the close the theme used in the tone poem *Vysehrad* is heard in the brasses.

20805 Swedish Wedding March

Södermann

August Johann Södermann (1832-1876) was one of the Swedish composers of the modern school. Like other Swedish composers, he was strongly influenced by the music of France and Germany. This march is in regulation form with trio, and is based on a Swedish folk air. Note the use of the kettledrums. Compare this march with Grieg's *Norwegian Wedding March*. A drone bass is characteristic of much of the folk music of Scandinavia.

26290 El Capitán March

Sousa

This spirited march is sung by the hero of Sousa's comic opera, *El Capitán*. This work, produced in 1896, did much to increase Sousa's popularity. The march is considered one of his best.

26169 Stars and Stripes Forever

Sousa

John Philip Sousa (1854-1932) was a unique personality in American music. Born in Washington of German-Spanish descent he began to achieve musical triumphs in his early youth. These culminated in his being chosen as director of the United States Marine Band when he was a young man. He remained as the head of that organization for many years. In 1902 he organized the famous band which bore his name, but during the world war went back into the government service and organized and led massed bands for both the Army and the Navy. Mr. Sousa has been called most aptly "The March King" and has frequently been compared to Johann Strauss of waltz fame. Sousa's stirring marches, although excellent dance compositions, have, like the Strauss waltzes, also an important place on the concert program. *The Stars and Stripes Forever*, with its well chosen words, has, as one critic says, "become permanent in the affection of the people, being indeed a national anthem more eloquent in Americanism than many tunes which bear the official seal as such."

6601 Ay, Ay, Ay! (Pérez-Freire)

Spanish-Creole

The world is just beginning to realize the beauty of the Creole folk songs, which are a combination of the French and Spanish influences on the music of the new world of America. *Ay, Ay, Ay!* comes from Chile. It well deserves its popularity.

6601 Granda (Song of Andalusia) (*Palacios*)

Spanish

The most beautiful melodic songs of Spain come, as does this one, from the district of Andalusia. The Oriental coloring of the melodies is strong in this part of Spain, particularly in the countryside surrounding Granada.

Madrigals

15164 *Triste estaba el Rey David (de Mudarra)*

Spanish

The composer of this Biblical madrigal was a celebrated lute player of the sixteenth century. This madrigal, which tells in a touching manner the sorrow of King David when he heard of the death of his son, Absalon, is found in a book of romance which was published in 1546.

De la sangre de tus nobles (de Mudarra)

This madrigal is also entitled *Israel* and is a lament for the martyrs and heroes among the chosen people.

La Manana de San Juan (de Mudarra)

This is a descriptive song telling of the fiesta of St. John's Day.

Señora, si te olvidare

This madrigal, which is said to trace its ancestry to the Psalms, dates from 1547 and is found in the book published by Enríquez de Valderabano whose works all reflect the Italian influence and are generally quite passionate love songs.

Al monte sale amor (Valderabano) •

This beautiful love song tells of the island where the goddess, Venus, reigns supreme.

15165 *Durandarte (Luis Milan)*

Don Luis Milan was a Spanish lute player of the sixteenth century at the court of Valencia. He published an important treatise on the lute in 1535 and also a book which described the court life in Valencia in 1561.

Milan's music shows not only great technical ability but also rare imagination. *Durandarte* is a song telling of a pure knight. The lute accompaniment is far in advance of any other Spanish master before this day.

Perdida Tengo la Color (Luis Milan)

This love song is the complaint of one who has turned pale for love.

1182 { *Princesita (Little Princess) (Padilla)*
 Granadiñas (Farewell, My Granada) (Barrera) } Spanish

Princesita is an admirable musical setting of a sentimental poem by M. J. Palomero, set to music by José Padilla, who is probably best known to the world as the composer of *Valencia*, and *El Relicario*.

The *Farewell, My Granada* is a typical Spanish-Moorish song from an operetta, *The Emigrants*, written jointly by Gomez, Rafael, Calleja, and Barrera. Note the restricted range and tonality of this song, which follows the original model of this type of song, with turns and ornamental passages.

6638 *On the Road to Mandalay* Speaks

Oley Speaks (1876-) is a well-known song writer in America today. One of his most popular songs is this setting of Kipling's poem, *On the Road to Mandalay*.

4286 *The Last Judgment—Lord God of Heaven and Earth* Spohr

Although Ludwig Spohr (1784-1859) was regarded as one of the great violinists of his day and left over two hundred compositions, few of these works are ever heard today. His two operas, *Jessonda* and *Faust*, and this oratorio, *The Last Judgment*, are still occasionally given in England and Germany, but Spohr has in truth become "a forgotten composer." As one writer points out there is a great difference in the feeling between the words and the musical setting in many of Spohr's works; the stern solemnity of the Last Judgment hardly is suited to the quiet charm and sweetness of Spohr's music which even in its most powerful and passionate moments lacks the all-conquering force demanded by the words.

9426 *The Crucifixion—King Ever Glorious* Stainer

Sir John Stainer (1840-1901), the great English organist and composer, is remembered for his hymns and arrangements of old Christmas carols as well as for two sacred cantatas, *The Daughter of Jairus* and *The Crucifixion*. The latter work is given during Holy Week in more churches throughout the world than any other work. This great aria is sung by the tenor voice.

4433 *Battle Hymn of the Republic* Steffe

As the North gave the South its best war tune, *Dixie's Land*, it seems only fair that the South should have given the North its best song, in the air of *John Brown's Body*, which became *The Battle Hymn of the Republic*. This song has a very interesting history, although authorities seem to differ as to who the John Brown of the song really was. The air was originally a hymn tune and it is said to have been written by William Steffe, a popular writer of Sunday School hymns who lived in Charleston, South Carolina. The words were, "Say, brothers will you meet us, Say, brothers will you meet us, Say, brothers will you meet us, on Canaan's happy shore?" The hymn was of the type of the Negro spirituals and became very popular as a camp meeting song with both whites and Negroes, even making its way into the Methodist hymnals of the white people. From there it went north and was next

heard from as the camp song of The Tiger Battalion of the 12th Massachusetts regiment, who sang the words *John Brown's Body Lies a Mouldering in the Grave* to the old tune. Whether these words were written to commemorate the deed of John Brown of Harper's Ferry has never been proved. Many people think so. But there happened to be in The Tiger Battalion a simple-minded Scotchman named John Brown who had become the butt of the entire regiment. Many verses were added to the song descriptive of this John Brown, who was killed in a retreat of the Union forces during one of the early battles of the war. On their way to the front The Tigers sang their song while marching through Boston, New York and Washington, where they changed trains. It was the first time a great regiment had marched down the street singing and the effect was electrical. Everyone began to sing *John Brown's Body*.

In December, 1861, Mrs. Julia Ward Howe, the Boston poetess, went with a party of civilians to visit one of the camps outside of Washington and heard the men singing this song. Someone suggested that it seemed too bad that such a good American tune had no dignified words, and urged Mrs. Howe to write some verses for the air. So *The Battle Hymn of the Republic* was given to the world, and it has in truth become the battle hymn of freedom for the whole world. The first English troops on their way to Belgium in 1914, marched down the Strand in London singing these inspiring words and it was often heard on the battlegrounds of France during World War I.

15181 *Pietà, Signore! (Have Mercy, O Lord!)*

Stradella

One of the most romantic of musicians was Alessandro Stradella (1645-1682), who lived in Venice. The date and place of his birth, and of his death, have never been actually proved. There is a mysterious story told that Stradella, having gained the ill will of a certain Italian nobleman, was attacked by paid assassins, employed by the nobleman; but that his captors refused to put him to death, because of his beautiful singing. This story was used by Flotow as the basis of his opera, *Stradella*, which was produced in 1837. The church aria, *Pietà Signore (Have Mercy, Oh God)*, is one of the few authentic works remaining of this interesting and unique personality of the early Italian opera school.

15425 *Blue Danube Waltz*

Johann Strauss

This most popular waltz, by the famous "Waltz King," Johann Strauss (1825-1899), was written soon after the battle of Kőeniggrätz (July 3, 1866), when the city of Vienna was unusually saddened and depressed. Originally produced by a male chorus, it was a flat failure, but rewritten for the Strauss orchestra, it was received with wild enthusiasm. Theodore Thomas introduced it to America a few months after Strauss had played it for the first time in Vienna, and it at once became the popular waltz of the entire world. Wagner once said of it: "It surpasses in grace, refinement and real musical substance many of the works of the time." It is said that Johannes Brahms, once writing his autograph on the fan of Mme. Strauss, prefixed it with the opening theme of the *Blue Danube*, and added, "Unfortunately not by one Johannes Brahms."

12195 *Emperor Waltzes, Op. 437*

Johann Strauss

Johann Strauss wrote over five hundred dances. *The Emperor Waltzes* dedicated to Emperor Franz Josef were written in the eighties. Opening with a march-like theme which serves as an introduction these waltzes depict the form and ceremony of the Austrian court as well as its gaiety and charm.

36226 *Fledermaus, Die (The Bat) Overture*

Johann Strauss

Of all the operettas by Strauss, *The Bat*, produced in Vienna in 1874, is the best loved by operagoers. It holds a regular place in the repertoire of most of the great opera houses of the world. The work is gay and filled with brilliant melodies, passing from one waltz to another in an unceasing flow of melody. The overture,

which is in the *potpourri* form, is filled with those sparkling and delightful airs which Strauss knew so well how to write.

7415 Fledermaus, Die (The Bat)—Czardas

Johann Strauss

The *Czardas* is introduced in the Ball Scene and is an ever popular number from this opera.

1726 Allerseelen (All Souls' Day)

Richard Strauss

As a composer of songs, Richard Strauss (1864) well deserves the great popularity which has come to him. One of the most beautiful of his early songs is this setting of *All Souls' Day*, by Herman V. Gilm.

M-257 Also Sprach Zarathustra (Thus Spake Zarathustra), Op. 30 Richard Strauss

Strauss began this gigantic work in February, 1896, and finished it in August of the same year. The composer was but thirty-two, yet he had already set the musical world agog through his great tone poems, *Don Juan*, *Macbeth*, *Death and Transfiguration* and *Till Eulenspiegel*. In this work he presented an enigma to the musical public by taking his inspiration from the work of a great philosopher, Friedrich Nietzsche (1844-1900) whose "Thus Spake Zarathustra" the author had himself described as "a book for all and none."

"Thus Spake Zarathustra" is said to be "a summary of the intellectual life of the nineteenth century." It brings forward the doctrine that the mission of the human race is to create a superman. Strauss told the world when he was writing *Zarathustra* that it was not his intention to write "philosophical music"—only to convey musically "the idea of the development of the human race, from its origin, through the various phases of evolution, religious as well as scientific, up to Nietzsche's idea of the superman." The whole symphonic poem he declared "is intended as my homage to the genius of Nietzsche which found its greatest exemplification in his book, '*Thus Spake Zarathustra*.'"

Strauss never achieved greater heights technically or spiritually in music than he did in this work, which is constructed of episodes that describe the growth of man as portrayed through the philosophy of Nietzsche.

At first, bound by the shackles of religion, man's desire is to free himself by plunging into the joys and sorrows of life. Through science he would attempt to solve the riddle before him, but learning only carries him deeper and farther away from his goal. It is only in the immediate presence of life that the joys of life itself can be found. Strauss conceived this work for a huge orchestra and divided it into eight parts, each prefaced with a selection from Nietzsche. His thematic material develops from his first themes in such a marvelous manner that one is constantly hearing new ideas although they are in truth but developments of airs heard in the first section.

A trumpet call depicting *The Upward Striving of Man* is given a short development and brought to a climax. Then a musical description of *The Back World's Men*, those who believe that only in religion true rules for living are to be found. The next heading is *Of the Great Yearning*. Here a very interesting theme for cellos and bassoons with *tremolo* in the double basses is given a short development. The next division, *Of Joys and Passions*, a theme for oboes and violins, bears the following quotation from *Zarathustra*.

"My brother, when thou hast a virtue, and it is thy virtue, thou hast it in common with nobody. . . . Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues; they grew out of thy passions."

The *Grave Song*, a passionate portrayal of a man in deep despair, develops the oboe theme of the preceding episode with the *yearning* motive which we have previously heard in the second episode. Here again the quotation from Nietzsche is of significance.

"Yonder is the island of graves, the silent. Yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life. Resolving this is in my heart, I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh,

all ye glances of love, ye divine moments! How could ye die so quickly for me!"

Strauss never showed greater mastery of counterpoint than in the great formal fugue built on the opening trumpet call which describes the next episode *Of Science*. This is a satire on the emptiness of science and is followed by a beautiful passage (afterward employed in *Heldenleben*) which is descriptive of the struggles against religion and "the shackles which would render man thoughtless in its toils." Next occurs a passage termed *The Convalescent* the theme of which is stated by violins and wood winds. After this comes the most beautiful moment in the entire work, *The Dance Song*. Accompanied by trill-like passages from the flutes and clarinets, the solo violin plays a glowing melody derived from the first theme.

The last division, *The Song of the Night Wanderer*, begins with the heavy stroke until it dies away to the softest *pianissimo*.

Sorrow says die. But all pleasure desires eternity. This is represented by the use on the bell repeated twelve times as the strings play a theme *fortissimo* and repeat it of chords in two keys; the higher wood winds and strings playing in B major and the basses in C. Strauss never gave an answer to the question as to why he ended his work in this fashion, though most authorities believe he felt that Zarathustra in his search for the superman had found that, after all his philosophy, life was still as deep a mystery.

M-351 Don Juan

Richard Strauss

Richard Strauss has written the greatest and most dramatic tone poems for orchestra of any of the modern composers. The best beloved and, in many ways, the most beautiful of these is *Don Juan*, which was his first work in this form, and was produced in Weimar in 1889. The music follows extracts from the poem by Nikolaus Lenau, which appeared in 1844. In his portrayal of Don Juan, Lenau follows the adventures of the libertine, but these dramatic happenings are not touched by Strauss. In the selections from the poem which the composer interprets in his music there is first depicted the Don Juan who bows before each new beauty, as expressed by the lines,

"Each Beauty in the world is sole, unique."

The second part discloses the adventurer:

"So long as youth lives on with pulse afire,
Out to the chase, to victories new aspire."

And last the end of all:

"It was a wondrous lovely storm that drove me
Now it is o'er—exhausted is the fuel
And on the hearth the cold is fiercely cruel."

The orchestration of this work is brilliant, yet exquisite. The use of the oboe to describe the line, "The fragrance of one lip today is breath of spring," is most beautiful. Notice also the horns in the second part as used to represent youth and the chase, and the remarkable combination of tones which closes this work.

M-720 Don Quixote

Richard Strauss

This work the composer designated "A set of fantastic variations on a theme of a knightly character." It was written in 1897 in Munich. A large orchestra is employed and a solo 'cello is used to depict the character of Cervantes' "Knight of the doleful countenance."

The introduction in D major 4-4 time is supposedly descriptive of the change which comes in Don Quixote as he is engaged in reading the old romances of knightly chivalry.

"In the end, through his little sleep and much reading, he dried up his brains, in such sort that he lost wholly his judgment. His fancy was filled with those things that he had read of, enchantments, quarrels, battles, challenges, wounds, wooing, temptresses, magicians, and other impossible follies."

In the introduction, record No. 17529A, Strauss opens with a theme for flute and oboe, which is followed by a clarinet and oboe melody leading to a lovely air given by the oboe with harp accompaniment, No. 17529B. This theme is identified throughout the work with Dulcinea, the imaginary "fair woman" whom Don Quixote would die to protect. A theme in muted brass follows (she is about to be attacked by giants). The music grows wilder and there is a *glissando* passage in the harps. Don Quixote has become insane. The *Theme of Knightly Character* is now stated in the solo 'cello, while the motive identified with his faithful squire, Sancho Panza, is stated by the tenor tuba, the bass clarinet, and viola. In Variation No. 1, No. 17530A, the 'cello and bass clarinet set out to see the world. It is the vision of the fair Dulcinea (oboe theme) that inspires Don Quixote. She is being attacked by giants and Don Quixote, followed by the reluctant Sancho, charges the wind-mills with disastrous results (*glissando* on harp).

Variation No. II depicts the battle with the sheep. The theme is of a pastoral character given by the wood winds, the bleating of the sheep as Don Quixote charges against them being humorously portrayed by muted brasses.

Variation No. III, No. 17530B, is a conversation between Don Quixote and Sancho as they converse on *Knightly fame and the chivalrous life*.

Variation No. IV, No. 17531B. The two knights are on the march when they meet a band of pious pilgrims, (six horns and bassoons.) *Don Quixote* declares they are "robbers" and attacks them, but the peaceful pilgrims turn upon their foe and leave him lying senseless in the arms of the faithful Sancho.

Variation No. V shows the *Knight's Vigil*, for Don Quixote, declaring that no knight would sleep in times of danger, keeps watch over the sleeping *Dulcinea*. Note the Dulcinea motive now played by the horn. The cadenza for harp and muted strings represents Don Quixote's rapture as he thinks of his beloved one.

Variation No. VI, No. 17532A. The wood winds and tambourine play a common tune which depicts a peasant woman coming down the road. This is Dulcinea, declares Sancho Panza. Don Quixote denies this with indignant passion.

Variation No. VII shows the *Ride Through the Air*. The two squires seated on wooden horses begin the ride which tonally is depicted by chromatic passages on the flutes, piccolo, and the wind machine (an instrument invented by Strauss for use in this performance). Their progress is stopped by long-held notes in the bassoons repeated by the double basses and kettledrums to signify that in truth they have never even left the ground.

Variation No. VIII, No. 17532B. *The Voyage in the Enchanted Boats*. Don Quixote discovers an old boat on the shore of the river. He declares they must embark and save the drowning person in the river. Sancho sees no person in need of aid but accompanies his master. The boat tips over and the two companions swim for land where they raise a prayer of thanks for their deliverance (religious passage in wood winds and horns).

Variation IX is the *Combat with Two Magicians*. Don Quixote on his horse is eager for adventure. He sees two priests mounted on mules approaching (theme in bassoons) and attacks these *baleful magicians*. The priests flee in terror.

Variation X depicts the *Battle with the Knight of the White Moon*. One of Don Quixote's true friends, determined to cure him of his ridiculous fancies, dresses fantastically as a knight and defeats Don Quixote in combat. He encourages the defeated one to go home. Don Quixote decides to become a shepherd. (We hear the pastoral theme of the second variation in the English horn.) He realizes that he has been chasing shadows and his mind gradually clears. The finale, No. 17533B, which depicts the *Death of the Knight* is a lovely calm melody for solo 'cello, and the past deeds of Don Quixote fade into nothingness as the movement dies to a close.

Strauss wrote this mighty tone poem in 1898, and it is considered one of the most important orchestral works in modern musical literature. It is in six divisions: the first describes *The Hero*; the second, termed *The Hero's Adversaries*, points

out the great superiority of the hero over those who surround him; the third paints in a lovely tone picture, *The Hero's Companion*, and describes his wooing of her; the fourth is entitled, *The Hero's Battlefield*; the fifth, *The Hero's Mission of Peace*, and in conclusion, *The Hero's Escape from the World*.

The work opens without any introduction, the principal theme being announced at the outset by the horns, violas and 'cellos. The hero is possessed of several attributes noted by various descriptive themes. The melody given by the first violins, flute and clarinet describes his "warmth of feeling" while that heard in the second violins and oboe depicts his "lightness of movement." He has high thoughts aimed ever upward, denoting "a well directed determination," as the theme now given by the violas and English horn tells us. As these themes are developed and interwoven with the rare contrapuntal skill of Strauss, we have a vivid and distinct tonal impression of the hero. This section closes with the first theme heard *fortissimo* in the trumpets, trombones and tube.

The second episode is descriptive of the *Hero's Adversaries*, for every true hero is beset by a great mass of individuals who do not and cannot comprehend his greatness. They criticize (flute theme); they insult (oboe theme); they spring from a group of fault finders (theme for tenor and bass tubas). The hero is perplexed and indignant, but finally his first theme comes forth clearly and decisively, as though to indicate his triumph over his foes.

The Hero's Companion is depicted by a lovely melody for the solo violin. At first she repulses the advances of the hero, but when he makes his approach in absolute humility (theme in basses, 'cellos, and bassoons) the loved one relents, and in a beautiful duet, their vows are plighted. The oboe brings forward a plaintive love theme, while the violins sing in ecstasy. The clamor of the *Hero's Adversaries* is unable to break through the happiness of the lovers. But a crash of trumpets calls him to battle. *The Hero's Battlefield*. All his courage and bravery come into being as he goes forward with the trumpet theme, and amid the clashing of arms, defies the foe with a challenge. After a terrific fight the enemy is at last vanquished and the haughty first theme of the hero reappears, mounting with the love theme to a broad exulting hymn of victory. The fifth section, *The Hero's Mission of Peace*, has to do with the hero's own artistic achievements, and here we are led to believe that Strauss has pictured himself as the *Hero*, for themes from *Don Juan*, *Macbeth*, *Death and Transfiguration*, *Till Eulenspiegel*, *Thus Spake Zarathustra*, and *Don Quixote*, as well as from *Guntram*, and the best Strauss songs are all introduced.

The Hero's Escape from the World which is cold and defiant, and little recognizes his true ability. Yet through his conflicts he has found peace (theme in violins), and this peace is his permanent possession. The "blustering of nature and the howlings of the storm" serve to bring back a recollection of his days of combat (once again the trumpet theme is heard). Yet his contentment and true love (solo violin theme) blot out all such unhappy thoughts. In peaceful happiness his soul mounts to heavenly regions. And at the end the principal theme is heard again, rising majestically in the trumpets to a mighty climax as the great tone poem comes to its conclusion.

18535 On the Shores of Sorrento, Op. 16

Richard Strauss

The symphonic fantasia, *Aus Italien*, is a series of four tone pictures of Italy, written when the composer, Strauss, was but 22 years old. *On the Shores of Sorrento* is the third movement of this composition.

It opens with an *Andantino* in which divided strings and chromatic passages for the wood winds present a shimmering picture of the Bay of Naples. This is followed by a flowing melody in the violins, accompanied by chords on the harp and carried on to a conclusion by the clarinets. The opening theme is heard again and, combined with it, will be noticed a theme for the clarinets and bassoons.

In contrast to this material comes the middle division of the composition, *Piu mosso*. Notice here the lovely melody for the oboe.

Following this comes a modified statement of the first part of the movement.

M-196 Der Rosenkavalier (The Rose Cavalier), Nearly Complete
Opera

Richard Strauss

The Rose Cavalier, a comedy with music in three acts, with text by Hoffmannstahl, and music by Richard Strauss, was first produced in Dresden in 1911, and has since achieved success in both Europe and America. The plot revolves about Octavian, a young count (sung by mezzo-soprano), who is forced to disguise himself as a waiting maid in order to avoid a scandal with the wife of an Austrian Field Marshal, when her relative, Baron Lerchenau, calls at her apartments. The baron falls in love with the supposed waiting maid, and tries to make an appointment, even though he is about to propose his hand to the young and beautiful Sophie (soprano), daughter of a wealthy social climber. It was an old Viennese court custom to nominate a Knight of the Rose to present a silver rose to the lady in behalf of the suitor seeking her hand. It is decided that the young Count Octavian shall be the Knight of the Rose for the baron. Accordingly, he calls upon the attractive Sophie to present the rose, but straightway falls in love with her. For the remainder of the play, his ingenuity is taxed in thinking up a plan to break up the baron's suit. This is finally accomplished in Act III, when Octavian, again disguised as a maid, permits the baron to make love to him. The scene and costumes of this comedy are in the Vienna of the eighteenth century, and there is much in both plot and music to suggest the vivacity and refined tunefulness of Mozart.

8682, 8683 Salomé—Finale

Richard Strauss

Although arguments for and against the opera *Salomé* by Richard Strauss have raged unceasingly ever since the production of this work in 1905, the fact remains that no such dramatic intensity has been realized in the operatic world as that which is portrayed in this setting of the famous Wilde play.

The story of *Salomé*, the daughter of Herodias, and her dance before the King for which she obtained as payment the head of John the Baptist, has been a favorite with artists, writers and musicians.

Wilde in his version of the story has added much legendary material and quite a few ideas entirely his own. His *Salomé* is a wilful, spoiled child, who wishes to see the prophet Jochanaan, because she has been forbidden to do so. Having seen him and heard his voice she is fascinated, not only by the strangeness of his preaching, but because he is entirely aloof from her and apparently oblivious of her charms. When Herod and his banquet guests enter the courtyard of the palace, *Salomé* is still filled with amazement at this strange man and angry that anyone should dare to defy her, the Princess of Judea. When the King first begs her to dance, she refuses, then at his promise that she shall have in payment anything she desires, she consents, and in her alluring *Dance of the Seven Veils*, tries with all her seductive powers to win the attention of her mother's husband, King Herod. At her demand Herod is horrified and refuses, but insistently *Salomé* and Herodias remind him of his promises, and in spite of Herod's entreaties and much against his wishes he is forced to acquiesce. He orders the executioner to go into the cistern where the prophet is confined and bring to the Princess the head of Jochanaan. Breathlessly *Salomé* awaits the long black hand which reaches up to her the head of the prophet. Throwing herself on the ground beside it she sings an ecstatic song of the love she felt for Jochanaan.

"Naught in the world was so white as thy body,
Naught in the world was so black as thy hair,
In the whole world there was nothing so red as thy lips."

As she presses her own to the dead lips of the prophet, the King orders his attendants to crush her to death between their shields.

The one scene occurs in the grand courtyard of Herod's palace.

Throughout this work Strauss has followed the plan of Wagner both in the use of characteristic themes to represent each personage as well as in characteristic instrumentation. The theme for Jochanaan is the only one in the entire opera having fixed tonality.

Songs

Richard Strauss

Although the great symphonic works of Strauss have overshadowed his smaller compositions, one must not forget that his songs are among the most beautiful of all German lieder. *Zueignung*, *Die Nacht* and *Allerseelen* all belong to Opus 10, written in 1882-83, before Strauss was twenty years old. *Cécilie*, *Heimliche Aufforderung* and *Ruhe, meine Seele* belong to the year 1894 and were dedicated to his wife, Pauline, on her wedding day, September 10th. Madame Strauss was a very fine singer of lieder and did much to make the Strauss songs popular throughout the world. *Traum durch die Dämmerung* is one of a set of three songs, Opus 29. *Ich schwebte* belongs to Opus 49.

For record numbers of the songs see Program XXX, Part II.

11724, 11725 Till Eulenspiegel's Merry Pranks

Richard Strauss

This interesting and novel tone poem by Richard Strauss is one of the most unique examples of humorous music found in orchestral literature. Till Eulenspiegel, or *Till Owl Glass*, was the hero of a number of old German folk tales of the fifteenth century. A wandering mechanic of Brunswick, Till plays all manner of jokes on the simple peasant folk of the countryside. Strauss has given Till two main themes which will be heard throughout this tone poem which the composer has classified as "A Musical Rondo." Notice the beginning, *Once upon a time*, given in the muted strings. *Till Eulenspiegel's* themes given out by the French horn start off merrily. He jumps on his horse and rides in among the chattering market women—a clatter of their pans as he passes on. He strides again in seven league boots, then turns himself into an elf and peeps out from a mouse hole. Next disguised as a priest, with his theme solemnly stated by the bassoon, he preaches salvation. But the roguish *Till Eulenspiegel* theme peeks out from beneath the monk's garments—and he spies a pretty maiden and falls in love. (Theme in 'cello.) But the maiden spurns him and he *vows vengeance on all mankind*. He meets a group of Philistines and runs after them, mocking them and making faces. But at last he overreaches himself and is caught. We hear his last merry attempt to lie his way out, as he faces the crowd from the scaffold. His spirit departs. *Till Eulenspiegel* is no more; but the folk still tell stories of his adventures. So, too, the air, *Once upon a time*, with which the composition opens is now brought to an end.

M-217 Tod und Verklärung, Op. 24 (Death and Transfiguration) Richard Strauss

This great tone-poem was the third work by Strauss in this form. It was produced June 21, 1890. Alexander Ritter, the poet, gave Strauss the idea for the work. Later Ritter wrote the descriptive poem which Strauss caused to be printed on the flyleaf of the score. The poem describes a poor little room, dimly lighted by a candle, where a sick man lies dying. The clock ticks on. He sleeps and dreams of his happy childhood days. But death does not allow his victim to depart in peace. He begins his conflict with the dread spectre and before his eyes pass in review all the scenes of his life. His happy innocent childhood; the daring play of his youth; his early struggles as a young man beginning with his eager desire to achieve. But barrier after barrier arises to impede his progress. Undaunted he presses on and on, until exhausted he finds himself before the door of death! Now, as death threatens him, he realizes that only through death may he achieve his real aim, that through death alone comes transfiguration.

Strauss uses two main musical themes which he develops in a marvelous manner, using all the resources of the largest symphony orchestra.

M-291 The Fire Bird Suite (L'Oiseau de Feu)

Stravinsky

This suite is made up of numbers arranged from the ballet, *The Fire Bird*, which was produced at the Opera in Paris, June 25, 1910. The story is the same as that of Rimsky-Korsakov's fairy opera, *Kastchei, the Immortal*. It is an old fairy tale of the Russian folk. Ivan Tsarevitch observes one night in his garden a Fire Bird who is plucking apples from a silver tree. He pursues the magic bird and at last

captures her but she begs him to release her and gives in exchange for her liberty a brilliant feather. As the dawn breaks Ivan finds that his pursuit of the Fire Bird has led him far from home and he sees that he is in the park of an ancient castle. From the castle come thirteen maidens, who pluck apples from a silver tree and toss them gaily to each other. After watching them in secret, Ivan comes forth from his hiding place and is given a golden apple. The maidens go back into the castle, which Ivan now discovers to be the home of a monster named Kastchei, who turns to stone all who enter his domain. Determined to penetrate Kastchei's abode, Ivan opens the gate, and although surrounded by monsters, he fights his way through to the presence of the "Immortal Kastchei." Kastchei attempts to turn Ivan to stone but, protected by the magic feather given him by the Fire Bird, Ivan is saved. The Fire Bird joins him in his fight on the monster and in the frenzied dance which follows, the casket containing the egg of mystic power belonging to Kastchei is destroyed. The castle vanishes and the beautiful princesses are freed, one of them, Tsaroena, becoming the bride of Ivan. The theme of the Fire Bird's song is an old Russian folk song which Stravinsky works out with remarkable skill into an amazingly colorful song. He uses the full resources of the modern orchestra to portray this remarkable story in tone.

M-574 Petrouchka—Ballet Music

Stravinsky

This colorful ballet, which has been performed frequently in Europe and America, tells the story in pantomime of a Russian Carnival, at which a puppet show is one of the chief attractions. The scenes and music alternate between the holiday crowd and its reactions, and a tragedy which is being enacted within the small stage by the three puppet performers, Petrouchka, an ugly but sensitive clown, in love with the Ballerina or toe dancer, and a rival lover, the Moor. In this love triangle of jealousy which the puppets act as if endowed with human emotions, the Moor kills Petrouchka.

For more detailed analysis the reader should consult the description given in the special Petrouchka record album.

M-74 Le Sacre du Printemps (The Rite of Spring)

Stravinsky

Le Sacre du Printemps was written for Diaghileff and appeared in 1913, when it caused a great sensational outbreak in Paris. The antagonism of the audience was so great that the dancers could not hear the orchestra.

The work is in two parts based on the ancient custom of the ritual Spring dances of pagan Russia. Spring, the season of fresh life in nature, was portrayed in the ceremonies of all primitive peoples through dances reflecting the creative life and depicting the sacrifice of a pure Virgin to the demands of life and spring. There are many old folk dance songs which are descriptive of this custom. Stravinsky uses one of them as the first theme of his introduction. It is given by the bassoon and is easily recognized as one of the principal themes used by Mussorgsky in *A Night on the Bald Mountain*. Note the use of the high voice of the bassoon and the repetition of the theme by the English horn. *The Dance of the Adolescents* follows. Based on a single theme, it is developed to a great climax, after which comes a presto dance depicting *The Joy of the Rapt*. Then follows the *Spring Rounds*. Here the time changes rapidly from 5-4 to 7-4 to 6-4.

Note the solo passages for flute and clarinet at the end, which lead into *The Dances of the Rival Tribes*. The Chief of the tribe enters to the strains of a mighty *Processional* given by a gigantic orchestra. The Chief consecrates the earth to the creation of Spring, and *The Dances of the Earth* begin, working up to a mighty climax of dissonant tumult.

Part two, which depicts the actual sacrifice of the consecrated maiden, opens with a slow introduction consisting chiefly of passages for the wind instruments supposedly descriptive of *Pagan Night*. This is followed by *The Mystical Circle of Adolescents* in which 5-4 measure predominates and ultramodernistic harmonization dazzles the ear. *The Glorification of the Elected* followed by *The Invocation of the Ancestors* and *The Ritual Dances of the Ancestors* builds up to a

mighty finale of tragedy in the closing *Sacrificial Dance of the Chosen One* who dances herself to a frenzied death. Stravinsky changes his time signature with practically every measure. His harmonic changes and constant dissonances keep the hearer tense and excited and leave him quite exhausted at the end. Although intended as a ballet, this gripping work produces its own drama when heard as a concert number.

11160 The Song of Nightingale—Chinese March

Stravinsky

The Song of Nightingale was termed by the composer "a lyric play." It was completed in 1914 to a text by Mitousoff, who based the story on the well-known fairy tale by Hans Christian Andersen. In 1921, Stravinsky rewrote the work as a *Ballet*, slightly changing its form, and this shortened version later became a symphonic poem.

The envoys of Japan bring to the Emperor of China, as a gift from their Emperor, a mechanical nightingale of gold, silver, and jewels, and when this bird is wound up he sings a song of ecstasy. But the real nightingale, beloved by the Chinese ruler, flies away into the night. The Emperor is angry, as he had wished to compare the voices of the two birds. He banishes the real nightingale from his court forever and orders the mechanical nightingale placed beside his bed.

The Emperor becomes very ill. He is dying. He asks for music and begs the mechanical nightingale to sing for him. But the bird can sing no more. Then from the window comes a voice of such beauty that all stand amazed. Even Death, when he hears the voice of the real nightingale, offers to give up the Emperor if the nightingale will sing to him. As the courtiers march in to a solemn funeral march, the Emperor, now quite himself again, wishes them a gay good morning.

The work consists of three main sections: Part one, the *Palace of the Emperor of China* and the preparations that are being made to receive the golden nightingale which has been brought to the court as a present to the emperor. Part two: *The arrival of the Japanese Envoys* who bring the mechanical nightingale and the banishment of the real nightingale. Part three depicts *The Dying Emperor* whose life is saved by the return of the real nightingale.

The Chinese March opens with a presto introduction, which depicts the excitement and preparations taking place in the palace for the arrival of the nightingale. The Imperial Court marches in to a theme constructed on the old pentatonic scale and ingenious in the use of contrasted keys and rhythms. As the Emperor approaches, the full orchestra announces the march theme *fortissimo*; a descending run for two bassoons with harmonics for solo violin introduces the song of the nightingale, which is first heard in the flute, then carried on by the E flat clarinet and the solo violin with accompaniment by the harps, celeste, and piano.

6649 Fairy Tale Suite—Polka

Suk

Josef Suk (1874-1935), the son-in-law and one of the best known of Dvořák's followers in the Bohemian National School, wrote many excellent compositions, which have been received with enthusiasm by concert audiences all over the world. His *Fairy Tale Suite* was arranged from the incidental music he wrote for the folk play, "Raduz and Mahulena," by Zeyer. The second movement is an intermezzo, a typical polka. It should be remembered that the polka was born in Prague, where it was first danced by a servant who is said to have invented the music and the curious half-step dance. From Bohemia the polka spread all over Europe, becoming the most popular dance of the world. It is now danced by the folk everywhere. Note theme for bassoon in the trio.

M-779 Serenade for String Orchestra, Op. 6

Suk

The Serenade for Strings was composed in 1892, when Josef Suk, the composer, was but 18 years old. The music is the spontaneous outburst of joyous youth. Although he was undoubtedly influenced by his favorite composers, Dvořák

and Tchaikovsky, Suk's own gift for simple, beautiful melody is here presented in a very charming manner.

There are four movements.

35804 Marche Religioso (Onward, Christian Soldiers) Sullivan

This march is based on the hymn, *Onward, Christian Soldiers*, which is used as a processional in many churches. The words were written by Reverend Sabine Baring-Gould, the English minister. The music was set to them by Sir Arthur Sullivan (1842-1900), the English composer. This recording is made in even tempo for marching or drills.

7415 Boccaccio—Hab'ich nur deine Liebe (Had I Only Your Love) von Suppé

One of the most popular of the comic operas of the late nineteenth century was *Boccaccio*, by Franz von Suppé (1819-1895), which was produced in Vienna, February 1, 1879. This story has for its hero a novelist and poet of mediæval Florence. It recounts his adventures as the lover of Fiametta, who is known to him as the daughter of a simple grocer, but who is the daughter of the Duke of Tuscany. Another suitor of royal birth who does not love the maid is forced to sue for her hand. There are many complications which are all adjusted in the last act.

11837 Light Cavalry—Overture von Suppé

The opera for which this overture was written has been forgotten, but the overture itself, like that of the same composer's *Poet and Peasant*, finds a frequent place on band and orchestra programs. It begins with an imposing fanfare by trumpets and horns, soon taken up by the ensemble with the trombones prominent. This leads into the spirited cavalry charge, lead by trumpets and other brasses. This galloping theme modulates into a slow movement, heard in the minor, which suggests the lament for the dead who have fallen in battle. The cellos, chiefly, carry this beautiful melody, which is of a decided Hungarian character. The galloping movement reappears, and is built up into an exultant climax, in which the note of victory is unmistakable.

20432 { I See You } Swedish
 { Carrousel }

I See You is a very old Swedish dance song, which is played by the children of Sweden as a peek-a-boo game, behind the trees.

Carrousel, another old Swedish folk dance, is an imitation of the carrousel or merry-go-round beloved by children the world over.

19923 O Vermeland, Thou Lovely Swedish

The Swedish folk song takes its name from the Province of Vermeland, where it is said to have originated. As this province is north of Gothland on the borderland of Norway, the song *Vermeland* is very popular also among the Norwegians. Musical authorities consider this one of the loveliest old legendary folk songs in the world. It was brought to America by the Scandinavians.

V-24120 { Smålandssågen—Röd lyser stugan (Red Shines } Swedish
 the Cabin)
 { Varnamovisan (I Appladalem i Värnamo) (In Apple }
 Valley in Värnamo)

This song from Smålands district bears the title, "Red Shines the Cabin." The song from the Värnamo district is entitled, "In Apple Valley in Värnamo." These are both legendary folk songs of rare beauty.

- V-20085 { Kärlekshägring (Love's Flame) }
 { Tornedalshambo }

Swedish

The first of these old songs is literally translated, "Love's Flame." The second is a hambo, old dance from Tornedal. They are sung by a mixed quartet.

- 20395 Swedish Cradle Song—Hush, Oh Hush Thee

Swedish

One of the loveliest airs of the Northland is this beautiful folk song of Sweden. Although characteristic of Scandinavia, this song is essentially a lullaby. The beautiful melody, played as an obbligato by the violin, is suggestive of the mother's dreams of her baby's future.

- V-129 { Rigilied (Song of the Mountain Rigi)—Yodel }
 { s'Berner Oberland (The Berne Highlands)—Yodel }

Swiss

(a) The first song praises life on the Rigi Mountain. It relates how a young mountaineer girl sells Alpine flowers to a stranger. She wants to tell him how very much she would like to have a sweetheart.

(b) The second song tells how beautiful are the Bernese Alps. Who does not know them with their glorious glaciers, snowfields, Alpine lakes and waterfalls.

Alfred, Paul and Albert Moser are young singers and musicians who have achieved great success in Switzerland for their superb yodeling and dance music supplied by violin, accordion and double bass.

- V-25005 Ya L'Tif Ellotf

Syrian-Arabian

This is a typical Syrian-Arabian folk song sung with pipe accompaniment and with drums. Notice the chorus effect joining with the solo voice.

- 8103 The King's Henchman { Oh, Caesar, Great Wert Thou }
 { Nay, Maccus, Lay Him Down }

Taylor

Deems Taylor (1885) is a native American who was born in New York of Pennsylvania-German parentage. He was educated in America and graduated from New York University. Although always a student of music, Mr. Taylor's first work was that of journalist. In 1921 he became a music critic on the New York World. He has written in all forms, his most outstanding works being *The Highwayman*, a cantata; *Through the Looking Glass*, an orchestral suite based on the adventures of *Alice in Wonderland*; and the incidental music which he has written for several important stage productions. *The King's Henchman*, set to the poetic drama by Edna St. Vincent Millay, was produced by the Metropolitan Opera Company in 1926.

The story is set in the court of Eadgar, King of England (973), at Winchester. Having lost his wife, the King is desirous of marrying Aelfreda, daughter of Odgard, Earl of Devonshire. Wishing first to ascertain the personal attractiveness of the lady, he dispatches Aethelwold, his foster brother and reputed woman hater, to pass judgment.

Aethelwold falls in love with Aelfreda, and, sending word back to his king that she is not desirable, marries her himself. The following spring the interest of the lady in her husband has cooled. So, when the monarch comes to visit his henchman, instead of acceding to her husband's request that she disguise her beauty, she dons instead her finest garments, making herself all the more beautiful. The King learns the truth, and realizes how he was duped. The faithless henchman in remorse stabs himself. The opera ends with an impressive dirge played as the body of Aethelwold is borne off the stage.

- 10-1007 Through the Looking Glass—Dedication

Taylor

The suite *Through the Looking Glass* based on the ever popular book by Lewis Carroll, was originally written by Deems Taylor for the New York Chamber Music Society. It was later written for full orchestra and was produced in 1923.

The opening number entitled *Dedication* bears the famous Carroll poem on its title page:

"Child of the pure, unclouded brow
And dreaming eyes of wonder!
Though time be fleet, and I am thou
Are half a life asunder,
Thy loving smile will surely hail
The love gift of a fairy tale."

6634 *Andante Cantabile*—String Quartet, Op. 11

Tchaikovsky

This ever-popular *Andante Cantabile* is the second movement of the first *String Quartet* by Tchaikovsky. The theme is taken from a folk song of *Little Russia*. It is said that the composer was working one day at his piano, when he heard a plasterer singing beneath his window. The lovely folk-song haunted the composer all night, and in the morning he sought out the plasterer and wrote down the melody of his song. This mournful and plaintive air Tchaikovsky gave to the world as the *Andante Cantabile* of his *String Quartet, Opus 11*. The movement follows the simple three-part folk song.

M-265 *Casse Noisette Ballet (The Nutcracker Suite)*

Tchaikovsky

Tchaikovsky wrote his ballet of *Casse Noisette* in 1892. It is based on the Hoffman fairy tale of a little girl who has indulged herself with Christmas goodies and dreams on Christmas night that she again sees the tree lighted in all its glory. The toys and dolls are holding a fairy revel, led by Nut Cracker, the Prince of Fairyland. The success of this ballet encouraged Tchaikovsky to arrange a suite on the most popular numbers from the ballet.

8662 *Overture Miniature*

True to its name is this *Overture Miniature* that might introduce a doll play. Violins and flutes carry the burden of the silvery theme; basses and cellos are not used. The middle section is agitated and fluttering.

8663 *Danse Arabe (Dance of the Arabian Doll)*

The *Danse Arabe* is a clever imitation of the characteristic Oriental dance, with its minor tone and the employment of the florid cadences which are so much a part of Moorish and Arabian music. English horn and bassoon are prominent, and the rhythm is accented by the tambourine.

8662 *Danse de la Fée Dragée (Dance of the Sugar Plum Fairy)*

This dance of the sugar plum fairy, who comes to life off the Christmas tree, is the third number of the *Casse Noisette Suite*. This dance is a dainty and delicate little composition in the miniature dance form. The color of the celesta is used against the melody played by the bass clarinet.

8662 *Danse Russe-Trepak (Dance of the Russian Doll)*

This is a very short little dance in the best Russian style and furnishes the tragic note in contrast to the other gay dances. The trepak is the Russian dance of the bacchanale type.

8662 *Marche-Danse Characteristique*

This is a delightful little toy march, built on scale passages with unique combinations of instruments. One can well imagine the entire procession of dolls gaily marching around to its fantastic strains.

8663 *Danse Chinoise (Dance of the Chinese Doll)*

The *Danse Chinoise* is in direct contrast. The theme is here given by the flute, piccolo, and bassoon; the exceedingly interesting instrumental combination should be noted.

8663 *Danse des Mirlitons (Dance of the Toy Pipes)*

This dance of the automatic toys or *Toy Pipe Dance* is the seventh number of

the *Casse Noisette Suite*. It is very unique. A trio of flutes with *pizzicati* of strings and the clever use of the piccolo should be noted. The *Danse Mirlitons* (toy pipes) has been described as a *staccato* polka.

8664 *Valse des Fleurs (Waltz of the Flowers)*

The final number is the *Valse des Fleurs*. It is one of the best examples of Tchaikovsky's waltzes, a form in which the Russians seem especially to excel. It is a perfect example of the waltz form. Note the melody for horns and the answer by clarinet.

M-800 Concerto No. 1, in B Flat Minor, for Pianoforte, Op. 23 *Tchaikovsky*

This great work is rightly regarded as the most brilliant modern concerto for piano. It was written in 1874 and originally dedicated to Nicholas Rubinstein, the brother of the famous pianist, who was the director of the Moscow Conservatory. On Christmas Eve Tchaikovsky took the work to his friend but Nicholas Rubinstein was most disagreeable about the concerto. He declared the composition was banal and vulgar, impossible to play upon the piano and that the only good passages were those which the composer had stolen from others. Tchaikovsky was deeply hurt but he took his concerto and with the words "I shall not change a single note. This work shall be published as it now stands," he left the room. The composer changed his dedication and sent the work next to Hans von Buelow, who was much pleased. So it happened that Tchaikovsky's first concerto was played for the first time October 25, 1875, by the Boston Symphony Orchestra with Hans von Buelow playing the solo part. The first cablegram sent from Boston to Moscow was from von Buelow congratulating Tchaikovsky and telling him of the success of the work.

The concerto opens with a long introduction, the theme being stated by the strings, later by the solo instrument. There is some development, and after a cadenza by the piano, the theme returns again in the full force of the entire string section. This leads to the main movement *Allegro con spirito* in which the first subject is given by the piano with accompaniment by the strings. This theme is an old Russian folk song. The second subject is given by the wood winds and horn, the piano accompanying. The muted strings bring forward another theme, after which the first reappears. There is an extended development and the piano has a most beautiful solo passage. The recapitulation of the first subject is brought forward by broken chords on the piano, the strings providing a *pizzicato* accompaniment. The second theme is brought back by the oboe. Notice the elaborate cadenza introducing the coda ending which is brilliantly conceived for the solo instrument.

The second movement *Andantino semplice* is in the song form. Notice the lovely first melody given by the flute and carried on by piano; the contrasting theme presented by the oboe and clarinets, to the drone bass of the bassoons and its repetition by the piano. The development of the first theme is sung by two solo 'cellos, while the piano plays a striking accompaniment. The middle section is in the nature of a scherzo as the tempo changes to *prestissimo*. Notice the waltz-like theme played by violas and 'cellos. This is the refrain of an old French folk song, which the Tchaikovsky family were fond of singing. After a cadenza by the solo instrument the first part of the movement now returns, the melody being however in the solo part. The finale, *Allegro con fuoco*, is much more Russian in character than the preceding movements. The piano announces the first subject which is worked up by the full orchestra, *fortissimo*. The second subject is stated by the violins with a syncopated accompaniment by the horns. There is a brilliant and extended development; the recapitulation begins with a return of the first subject given by the piano, and this is followed by another short turn leading to the restatement of the second subject by the full orchestra. A brilliant coda brings the work to its conclusion.

M-356 Concerto in D Major for Violin, Op. 35

Tchaikovsky

Tchaikovsky wrote only one violin concerto, composed in the spring of 1878

which the composer spent on the shores of Lake Geneva. It was three years later before the work was performed, and it is curious to realize that it caused great dissension among all the critics of Europe. It seems strange to know of this condemnation when we realize the popularity of this work today.

The concerto follows the customary three movements. The first movement is an *allegro*, the opening theme of which is given by the violin. The solo instrument presents the first main subject, and after much brilliant passage work, also gives the second subject in A major. These are developed by the orchestra. The recapitulation brings back the subjects, followed by a brilliant coda ending.

The second movement is an *Andante* of rare beauty. It was added by Tchaikovsky some time after he had originally finished the work, as the original second movement did not satisfy him. The wood winds present an introduction, then carry this into the first main subject. The solo violin presents a second theme after which the first melody is again heard, leading without pause into the finale, which is a brilliant *Allegro* based on the pattern of the Russian dance, trepak. This dance, like the hopak, begins slowly, gradually becoming louder and louder with an ever increasing tempo.

12429 Eugen Onégin—Polonaise

Tchaikovsky

Eugen Onégin, the greatest opera by Tchaikovsky, is based on the story of the same name by Pushkin. It was produced in Moscow in 1879. This aria is sung by the poet, Lenske, at the end of the second act, just before the duel scene in which he meets his death at the hand of Onégin. In a letter to a friend, Tchaikovsky wrote of this work: "I know the opera does not give great scope for musical treatment, but a wealth of poetry and a deeply interesting tale, more than atone for its faults."

M-395 Hamlet—Overture Fantasia

Tchaikovsky

Tchaikovsky composed this overture in 1888, the first performance taking place that year in St. Petersburg. The work is dedicated to Edvard Grieg whom Tchaikovsky had met earlier in the year. Shakespeare's *Hamlet* has inspired many composers, and several operas have been written on this tragedy.

This overture begins with a slow introduction, the subject being stated by the lower strings. The main portion of the movement is *allegro vivace*. The first subject, said to be "typical of Hamlet's heroic purposes and gloomy moods," is given out by the violins and worked over at considerable length. The tempo changes to *andante*, and the second subject given by the oboe is heard. This is supposedly typical of Ophelia. The wood winds bring back a portion of the introduction but the free fantasia is concerned principally with the first subject. After a very animated development of this Hamlet theme, the recapitulation begins. The first subject is shouted forth *fortissimo* in the full orchestra, after which the second subject (Ophelia theme) is given by the clarinet, violas and wood winds. The first subject is suggested and is worked out in a tremendous climax. At the close, the introduction theme is given slowly by the muted violins accompanied by the wood winds and kettledrums.

6604 Jeanne d' Arc—Adieu Forêts (Farewell, Ye Hills)

Tchaikovsky

After the success of *Eugen Onégin*, Tchaikovsky was encouraged to once again try his chances with opera and the *Maid of Orleans (Jeanne d' Arc)* was produced in 1881. It had a very limited success and but little of this work has survived. This lovely air, sung by the "marvelous maid" as she takes farewell of her home, is a beautiful aria for contralto and has been a great favorite on the concert platform.

12006 Marche Slave, Op. 31

Tchaikovsky

This popular selection was written in 1876, the year of the war between Turkey

and Servia. It will be remembered that many demonstrations of Slavonic patriotism took place in Russia at this time, and for the great concert, arranged by Nicholas Rubinstein for the benefit of the wounded soldiers. Tchaikovsky wrote the *Marche Slave*. The composition opens with a dirge-like Slavic chant, given by the bassoons, to the accompaniment of the double basses; presently a gay folk song is heard in the oboe, taken up by the other wood winds, until the full orchestra carries it to a resounding climax. In the trio of the *Marche*; notice the employment of the *Russian National Anthem*, which again is triumphantly shouted by the brasses in the coda ending.

M-515 Overture 1812

Tchaikovsky

Although in the truest sense an "occasional" composition, for this work was written for the dedication of the new cathedral at Moscow, the *Overture 1812* reveals most clearly Tchaikovsky's deep love for his country. The composer's earnest patriotism was awakened by his mighty subject and this overture arouses today the same enthusiasm which it did on its first performance. The work represents the battle of Borodino, which was Napoleon's first battle in the Russian campaign. Although a victory for the French arms, Napoleon's significant words: "If all my victories cost me as much, they would soon turn to defeat," were only too soon realized in the defeat at Moscow and the retreat of the French army.

The overture follows the general contour of the sonata form, but Tchaikovsky has never adhered to formal restrictions and the composition is very freely worked out. The work begins with a slow introduction, having two main themes; the first, an old Russian chant, *God Preserve Thy People*, and the second, a lively Cossack battle hymn. The main body of the overture (*Allegro giusto*) opens with the first subject, a theme at once aggressive and warlike. This theme is elaborately developed and suggestions of the chant and Cossack tune are worked out with it before the entrance of the second subject, which is based on the *Marseillaise*. Amid the roar of artillery we hear first the Russian chant, then the French anthem, and the *Marseillaise* seems to gain ground until a sudden wave of sound sweeps all away and we hear in the coda ending the *Russian National Hymn* and know that the victory is for the Russian arms alone. The pealing of bells, a very clever imitation of the weird sounds to be heard in the Kremlin on a Russian feast day, and the booming of cannon announce the celebration of the victory. One of the most remarkable examples of the composer's wonderful musical description is given by the imitation of the peculiar sounds of the multitude cheering. The overture is one of the most vividly realistic of all Tchaikovsky's masterpieces of tone painting. This is an excellent example of national composition.

M-347 Romeo and Juliette—Overture Fantasia

Tchaikovsky

This overture was one of Tchaikovsky's early orchestral works, being composed in 1869. It follows the Shakespearean story, although it generally conforms to the overture pattern of sonata form. The solemn melody stated by clarinet and wood winds with which the work opens, is seemingly descriptive of Friar Lawrence. This introductory theme, broadened and developed, leads into the main movement, *Allegro giusto*, the opening theme in the wood winds and strings being descriptive of the quarrelling Montagues and Capulets. After the tumult subsides, the second subject, a love theme, is presented by the English horn. The working out presents a very interesting development of all three themes. In the recapitulation the love theme is given far more extended development than when it was first stated. The coda begins with the strife motive, but the Friar Lawrence theme dominates and subdues this commotion and the mood changes to the love theme, now presented in a tragic and pathetic manner. The movement ends with a reminiscent use of the strife theme. It has been said that Tchaikovsky adheres so closely to the overture form that he does not bring out all the dramatic possibilities of the Shakespearean story, yet it is a remarkable work, for one feels the main dramatic moments of Shakespeare's tragedy in the very striking music Tchaikovsky has written.

M-790 Symphony No. 2, in C Minor, Op. 17 (Little Russia)

Tchaikovsky

The second symphony by Tchaikovsky was written in 1872, but in its present form, (entirely revised), it was presented in Moscow in 1881. The work is often called *The Little Russian Symphony* because Tchaikovsky has used here many themes from that part of Russia, the Ukraine, known as "Little Russia." In none of his works has Tchaikovsky used more folk material than in this second symphony.

The first movement opens with an *Andante* introduction, the theme of which is heard first in the French horn and immediately repeated by the bassoon over a *pizzicato* accompaniment of the 'cellos and basses. The tempo changes to *Allegro vivo* as the strings present the first subject which is a variant of an exceedingly popular folk tune, *Down by Mother Volga*. This song is one of the many telling of the adventures of the rebel chief, Stenka Razin, the picturesque outlaw of Russian folk lore. The first subject is worked up to a brilliant climax for the full orchestra. Then the voice of the oboe is heard presenting the second subject. This is carried on by the other wood winds and the violins, and is worked out in a short free fantasia in which the first subject is given as interesting development. The return of the themes brings back the principal subject in the strings, the second subject again appearing in the oboe to be taken up by the strings. The coda brings back a reminiscence of the opening *andante* horn theme.

The second movement in E flat major, *Andantino marziale*, opens with *pianissimo* pulsations of the kettledrum; the clarinet and bassoons giving out softly the theme of the march. The second subject, in direct contrast, is given to the violins, but it is shortly overshadowed by the martial theme which is succeeded by an important third subject given out by the wood winds and strings. The clarinet continues the theme, accompanied by the flutes, then the first and second subjects are brought back and the movement dies away in the *pianissimo* pulsations of the kettledrums.

The third movement is a scherzo with trio. The principal theme is heard at once in the first violins accompanied by the strings. The second subject is also given by the strings and the two are worked into a very interesting short development, after which the first theme is heard once more. The trio in E flat major is in direct contrast with the scherzo theme. It is presented by the oboe first, taken up by the other wood winds and horns, and accompanied by the strings. The scherzo then returns with almost identically the same pattern which was heard at first. The movement closes with a short coda in which the trio theme is again heard.

The finale, which is considered the greatest of the four movements of this symphony, opens with a very brilliant introduction which suggests faintly the famous old *Hymn of Praise* of Russian folk lore. The main movement is an *Allegro vivace*, the first subject being a popular folk song, *The Crane*, which is given an interesting development before the second subject appears. This theme, given out by the first violins accompanied by the other strings, is a typical Tchaikovsky melody.

The development is very brilliant, the material being taken chiefly from the first subject, bits of the second being brought in for climax. The use of the tom-tom and the piccolo-flute should be noted, both suggesting that later Tchaikovsky we know so well in the *Pathetic Symphony*. The coda is impressive. It is said that this composition was the favorite work of its composer.

M-327 Symphony No. 4, in F Minor, Op. 36

Tchaikovsky

This symphony was written in 1877, a year peculiarly eventful in the life of the composer as it was in May of that year that he became engaged to be married. His bride was Antonia Milioukov, whom the composer describes as "no longer young but quite suitable in every respect and possessed of one great attraction; she is in love with me." It is unfortunate that Tchaikovsky did not reciprocate. He knew the lady but little. She had forced her attentions upon him and although the

composer told her he did not love her, he finally consented to the wedding which took place in July. After a week, the bride went to prepare the new home in Moscow and the composer betook himself to the country to work on his symphony. He returned to Moscow in September but in less than two weeks he had left his house and bride forever. His brother, seeing that the composer was in a state of great nervous excitement, took him to Switzerland, where he began again his work on this symphony.

Tchaikovsky was greatly helped at this time by the financial aid and spiritual guidance inspired by the friendship of Mme. von Meck, who was a wealthy widow and patron of music. Mme. von Meck admired Tchaikovsky's great works and arranged through a friend to aid him by giving him an annual allowance so that he might devote all his life to composition. Although they corresponded frequently and their letters are of great interest to the student of Tchaikovsky's works, these two friends never met face to face.

To her Tchaikovsky wrote regarding his fourth symphony: "Our symphony has a program. In the introduction will be found the germ or leading idea of the whole work. This is fate, that inevitable force which checks our aspirations toward happiness 'ere they reach the goal, which jealousy watches lest our peace and bliss should be complete and cloudless. This force is unescapable and invincible. There is no other course but to submit and inwardly lament." The "Fate" or "motto" theme is heard throughout. It, like most of the thematic material of this symphony, is taken from Russian folk music. The "lament" Tchaikovsky speaks of, becomes the first subject while the second theme he describes as "A sweet, tender dream of a serene presence leads me on." But "Fate awakes us roughly." Here again the "Fate" theme is heard and the development of the theme is described as an expression of "all life which is but a continual alternation between grim truth and fleeting dreams of happiness."

The second movement describes "the melancholy which steals over us, when at evening we sit alone, weary of work. A long procession of memories passes by. How sad to think so much is past and gone."

The composer tells us that the third movement expresses the "capricious arabesques, intangible forms that come into man's head when his nerves are excited. From afar come the sounds of a military band (theme of trio). These are the confused images which pass through our brains as we fall asleep." This movement is the famous *Pizzicati* for stringed instruments with the curious passage for wood winds which serves as it trio. At the end of the scherzo there is a short coda where the full orchestra is heard.

The fourth movement Tchaikovsky describes as "a rustic holiday. If you can find no reason for happiness in yourself look at others. Go to the people. Be glad in others' gladness. This makes life possible." For this movement Tchaikovsky chooses as his theme an old Russian folk song, *In the Woods There Stood a Birch Tree*. This is a folk dance song which is worked out in a series of variations as the dance proceeds. Tchaikovsky has followed this original arrangement, but in the development for orchestra he greatly increases the importance of the thematic changes by his remarkable instrumentation.

M-253 Symphony No. 5, in E Minor, Op. 64

Tchaikovsky

This most beloved of all Tchaikovsky's works was written in the summer of 1888. The early spring of that year the composer, much against his wishes, for he disliked to conduct, had been on an extended concert tour as guest conductor and returned to Russia in early April, tired in body and soul. His faithful servant Alexis had prepared the country place for his master at Froloskoe, and hither Tchaikovsky went for the summer.

It was not until the last of June that he started work on this symphony, but by the end of August it was completed and on November 17, at a Philharmonic Concert at St. Petersburg, it was presented. The success was instantaneous.

Here the composer has used a motto theme, similar in type to that which forms

the basis of his fourth symphony. The *E Minor Symphony* follows the customary Haydn symphonic model, save that a waltz is used in place of the minuet for the third movement.

The first movement, *Andante-Allegro con anima*, begins with "a gloomy, mysterious theme suggesting the leaden, deliberate tread of fate." This is the motto of the entire work. This introduction leads into the first movement proper. *Allegro con anima*, the principal subject of which given by clarinet and bassoon, is taken from an old Polish folk song. This is developed by the strings and worked up to a great climax. The second theme is presented by the strings *pianissimo*. Notice the *pizzicato* chord in the strings which introduces a new third subject which is a tender melody given by the first and second violins. The development follows and the recapitulation of themes brings forward the two main subjects. A long coda ends the movement. Notice the use of the bassoon in the return of the first subject, and again in the coda where this bass of the wood winds is used *pianissimo* with the lower strings to bring forward a final statement of the motto theme.

The second movement, *Andante cantabile*, brings forward the French horn which here sings the opening melody. The contrasting theme is developed in the oboe and strings, later to be carried on by the clarinet. A tremendous climax is reached and the motto theme is thundered forth *fortissimo* in the brasses. This is followed by a recapitulation of the subject, another outburst by the brasses bringing forward once more the motto theme, and closes gloomily with the theme or the second subject.

The third movement is a waltz, which follows the regular three-part pattern of dance, trio and dance. The main waltz subject is given by the first violins, the trio by the wood winds. At the close the ominous "motto" theme is again heard.

The *finale*, like the opening movement, is preceded by a lengthy *Andante* introduction in which the "motto" theme is again heard. The main movement follows the sonata form. The principal first subject is given by the strings, and the transitional passage leading to the second subject is an interesting canonical development by the high and low stringed sections. The wood winds present the second subject, but are interrupted by a brass statement of the motto theme. The development follows, and the recapitulation brings back all the former material now greatly modified and changed. The motto theme is again presented in the united strings, and is repeated by the two trumpets in unison *fortissimo*. There is a *Presto* coda which brings the movement to an end.

M-337 Symphony No. 6, in B Minor, Op. 74 (Pathetic)

Tchaikovsky

Confucius once said, "If you would know whether a country is well governed and of good morals, listen to its music." The deep gloom, profound melancholy, and insatiable unrest of an oppressed people is to be heard in all Russian music; but in the works of Pever Ilich Tchaikovsky this nationalism is found linked with the personality of the man so closely, that the somber, rugged eloquence of his compositions stirs every hearer. Tchaikovsky has more to say than any other Russian composer, and he says it better. "If you were to ask me," says one writer, "his chief quality, I would not speak of his scholarship, which is profound, nor of his charm, nor of the originality of his tunes, but of his great, overwhelming temperament, his almost savage, sensual, morbid, half-mad musical temperament, for it is the dominant note which suffuses every bar he has written."

Tchaikovsky's sixth symphony, his swan song, was first produced at the Symphony Concerts of the Imperial Musical Society of St. Petersburg on October 16, 1893. Although the composer was recalled many times at the close, he was not satisfied with the effect which his work had produced. In talking with friends after the concert, he spoke of the work as the *Pathetic Symphony*, and expresses a desire that the symphony should soon be played by the society again with a view to having it better understood. A few days later the great master was dead, and the Imperial Society, three weeks later, gave a concert in memory of Tchaikovsky, and the *Simfonie Pathetique*, as it has since been called, was given for the second time.

The symphony has the customary four movements, but their distribution is unusual. Tchaikovsky was never a formalist, and loved best to work along broad lines. Dvořák once said, "Tchaikovsky cannot write symphonies, he can only make suites." Tchaikovsky, however, in writing what he called symphonies, chose the form best suited for his needs, probably with no thought or intention of extending the classic form, but merely as the best vehicle for his own thoughts and emotions.

The first movement, although presenting many changes of tempo, nevertheless follows the general contour of the sonata form. The first subject, *Adagio*, is a rather commonplace phrase, but there is a Cossack vigor and accent in it. The second subject, *Allegro non troppo*, given by the clarinet, is charged with romantic Russian melancholy. These two subjects are in such direct contrast that we have, first, fierce, almost savage bursts of rage, and then dreamy and sombre spells of profound melancholy. Truly one feels that "a soul tragedy must have been at the bottom of these impassioned tones, which vacillate between hope and despair."

In the second movement, *Allegro con grazia*, the composer has conceived a remarkable rhythmic composition, which as one writer aptly expressed it, "sounds like a perverted waltz, which could not be danced unless one owned three legs." Tchaikovsky here used the 5-4 rhythm, which is a popular one with the Russian folk, coming to them as their legacy from the ancient Greeks, through the medium of the Greek Catholic church. It is delightfully piquant and Oriental in its character. The trio, with its curious rhythmic accompaniment (in the original and interesting passage for the drums), is almost foreboding in its character. Although followed by a return to the original first subject the sinister beating of the drum continues to the very end, and makes one certain that the gaiety of the first subject is but a mocking attempt to cover a poignant despair.

The opening of the third movement almost leads one to believe he is to hear a good, old-fashioned scherzo but this is soon merged into a march which is taken up by the full orchestra *fortissimo*. Philip Hale says of this march:

"I find the third movement, the march that is despised by many, greater and greater each time I hear it. It is the corner stone of the whole structure. It is the crowd's tribute, the glorification of a hero. Hear the shouts of the bare-headed mob. Cannons boom, the bells are rung, banners are flung to the breeze, there are decorations, diplomas, medals, costly gifts; or perhaps it is the coronation of a ruler. The cup of success is full to overflowing, and what is it all worth? The stroke of the gong in the finale gives the answer: 'The glories of our blood and state are shadows, not substantial things.' The march prepares for the dirge; without the former there would be no excuse for the latter. The pathetic irony is in this very march."

Since the march in the *Eroica* and *Siegfried's Death*, there has been no such funeral music written as the finale of this great work. As H. E. Krehbiel says:

"It sings of the entombment of a nation and is incomparably tender and dignified. It is only at the close that the rustling of the basses conveys a sinister shudder when the heavens shall be a fiery scroll and the trumpet sound its summons to eternity. There is no Richard Strauss realism employed to describe the halting heart-beats, no gasp in the wood-winds to indicate the departing breath, no imitative figure to tell us of the clods of earth falling heavily on an invisible coffin; but the atmosphere of grief, unutterable, eternal, hovers about like a huge black-winged angel. The movement is the last word in the profoundly pessimistic philosophy which comes from the East to poison and embitter the religious hopes of the West. Tchaikovsky's music is a page torn from Ecclesiastes; it is the cosmos in crêpe."

M-388 Trio in A Minor for Violin, 'Cello and Piano, Opus 50 Tchaikovsky

This work was begun in December, 1881, and completed in January, 1882. Tchaikovsky had confided in his friend, Mme. von Meck, that although he had always disliked the combination of violin, 'cello and piano, he was determined to write a trio, hoping that in this way he might overcome his antipathy for these instruments. He later wrote her that although he did not think the work was bad, he was afraid

that he had begun to write chamber music too late in his life to make a real success of it, and that in spite of himself he was thinking in terms of the orchestra.

The trio is dedicated "to the memory of a great artist," as a memorial to Nicholas Rubinstein who had died a few months before. Tchaikovsky owed much to Nicholas Rubinstein who had given him his first opportunity as a teacher in the Moscow Conservatory.

The first movement of this work begins with the piano, after which the solo violin gives out the first subject *moderato*. The second subject is an *Allegro* and is a two-part theme quite typical of Tchaikovsky. The movement follows the orthodox sonata-form pattern.

The second movement is a theme and variations on a folk song which Tchaikovsky once heard while in the country with Rubinstein. This theme is developed in a very remarkable series of variations which bring forward a waltz, a fugue, a mazurka and a march, and ends in the solemn, dignified melancholy which Tchaikovsky has made his own individual expression.

6857 Troïka en Traineaux (In a Three-Horse Sleigh)

Tchaikovsky

A troïka is a Russian team of three horses which are harnessed abreast. The two outer horses are taught to gallop, holding their heads to right and left. To ride in a troïka harnessed to a sleigh was supposed to be the greatest winter sport in Czarist days in Russia. Tchaikovsky has here pictured in tone the joys of such a sleigh ride. This charming piece for piano opens with a curious half melancholy Russian air, which is succeeded by the swift brilliant rhythm of the troïka bells heard in the distance.

12038 Mignon—Overture

Thomas

The most popular work of the talented French composer, Ambroise Thomas (1811-1896), was his opera, *Mignon*, which has remained its composer's most successful composition. In order to appreciate the libretto of M. M. Barbier and Carré one must dismiss all thought of Goethe's *Wilhelm Meister*, although in a general way their libretto is founded upon that work. The story, briefly told, is of the child Mignon, who is stolen in infancy by a band of gypsies, and travels with them from town to town, dancing for the crowds in the street. One day she is too tired to dance and Jarno, the gypsies' chief, threatens her with his whip. Wilhelm Meister, who happens by, pities the child and buys her of the gypsies. This deed attracts the attention of the crowds to Wilhelm, among them being a band of strolling players whose leading lady, Filina, determines to win the love of the handsome, benevolent stranger. This is easily accomplished, for Filina is a most charming coquette and Wilhelm gladly joins the company as poet, proceeding with them to the Castle Rosenberg, where they are to give a performance of "A Midsummer-Night's Dream." Wilhelm takes Mignon with him disguised as a page, but becoming distracted at his absurd infatuation for Filina, Mignon puts on her gypsy clothes and runs away. In the courtyard she meets an old half-witted harper named Lothario, who tries to soothe her grief, and hearing of her jealous fears, he sets fire to the building where the actors are giving their performance. It happens that Mignon is alone in the building and is saved from the flames by Wilhelm, who discovers his devotion to her. It then transpires that Mignon is the rightful daughter of the Count Cipriani who, disguised as the harper Lothario, has been searching for her for many years. Thus all are happily reunited.

1361 Mignon—Connais-tu le pays (Know'st Thou the Land?)

Thomas

This aria is sung by the child Mignon in the first act of the opera *Mignon*. Wilhelm, feeling curious about the lovely little girl whom he has rescued, asks her questions regarding her childhood. Mignon can recall nothing save that the land from whence she came was of rare loveliness. "Know'st thou the land?" she asks, as she sings of the land of her childhood.

- 1361 Mignon—Gavotte—Me voici dans son boudoir (Here I Am, in Her Boudoir)
Thomas

This aria is not a part of the regular score of *Mignon*. It is an interpolation put into the opera for the original London performance. Anxious that the great contralto, Trebelli-Bettini, should have a part in this then new French opera, Thomas was commissioned to change the part of Frederick, the young nobleman in love with Filina, to the contralto voice. But still there was little for the contralto to sing, so this scene was added to the second act. The scene shows Filina's dressing room in the castle. Here Frederick has come to seek her, and finding himself alone he sings of his joy in being among the possessions of his beloved. In arranging this aria, Thomas used the opening gavotte music heard at the beginning of this act. This aria has been transposed for the soprano, and is frequently sung (as in this record) by the soprano voice.

- 7110 Mignon—Polonaise, Io son Titania (I am Titania) Thomas

The *Polonaise* is sung by Filina in the second scene of the second act of the opera, which is laid in the castle park. The company is flushed with the success of their performance of "A Midsummer-Night's Dream" and Filina sings *I am Titania so Bright and Gay*.

- 6642 Mignon—De son couer j'ai calme la fievre (From Her Heart the Fever Departed)—Cradle Song Thomas

Lothario, the aged harper, half-crazed, has fired the castle of Tieffenbach, and Mignon has been rescued, though severely burned. The old man instinctively carries Mignon away to a castle in the south, where he tenderly nurses her till her recovery is assured, and there, too, has come Wilhelm, who has realized at last his true feeling for Mignon. Lothario, now convinced that she is his daughter, gives his blessing to her union with Wilhelm. In this air Lothario tells of Mignon's recovery and begs heaven always to protect her.

- 20426 Autumn—Harp Solo John Thomas

John Thomas (1826-1913) was a famous Welsh harpist, who became a teacher of the Royal Academy, and Chief Bard of Wales. Queen Victoria honored him by appointing him her official harpist. The mood of this little tone picture, which he wrote especially for his chosen instrument, was suggested by a poem which begins: "I love that moaning music which I hear in the bleak autumn."

- 20227 Merci Clamant Chatelain de Coucy—Troubadour

Chatelain de Coucy (1157-1192) was one of the earliest of the French Troubadours. He went to Palestine in 1190 with Richard Coeur de Lion and there met his death at the hands of the Saracens. He was equally renowned as a poet, a lover, and a musician. His music often reflects the tonality of the Gregorian chant. In the *Merci Clamant* the singer tells that his love of life is lost through sorrow. "This shall be the end of my songs. All have betrayed me; all have forsaken me—my song fails me."

- 20227 J'ai encor un tel pate—Rondo Adam de la Halle—Troubadour

Adam de la Halle, the Hunchback of Arras (1240-1287), was the most famous of the Troubadours. In 1282, while in the service of Robert II of Artois, Adam de la Halle accompanied his master and the Duc d'Alençon to Naples to aid the Duc d'Anjou in taking revenge for the *Sicilian Vespers*. The Troubadour wrote many songs and short dramatic dialogues for the entertainment of the French Court in Naples. Among these is the interesting dramatic pastorale, *Robin et Marion*, in which are to be found the germs of later comic opera. Eleven persons appear in this piece, which was written in dialogue and divided into scenes quite in the manner of our modern works. Adam de la Halle wrote the words as well as the music of all his compositions.

The pastoral comedy *Robin et Marion* is probably the oldest collection of French airs in existence, for it has been quite accurately proved that, although Adam de la Halle wrote the verses for the play, he introduced many tunes which were the popular songs of the day. So popular was one of these airs that it became a part of the church service. In fact this air, *L'Homme Armé*, was not entirely put out of the liturgy until the Council of Trent, in the sixteenth century, ordered it deposed. This charming rondo aria has so much of the gay charm of de la Halle's other known compositions that it is generally believed to have been one of his original numbers. The words are:

"I have the most beautiful little cake that ever was made which we shall eat, lip to lip, you and I. I have also a fine fat chicken which too we shall eat, lip to lip."

20227 Robins M'aime

Adam de la Halle—Troubadour

The words of this aria, which is sung by the shepherdess, Marion, are: "Robin loves me—he has chosen me and I am his. Robin bought me a scarlet kirtle fine and beautiful, with gay belt and ribbons. Robin loves me. I am his chosen, and I am his."

20227 Pour mal tems, ni pour gelée

Thibaut of Navarre—Troubadour

The leader of the thirteenth century Troubadours was Thibaut, Count of Champagne, King of Navarre (1201-1253). History tells much of his exciting career, for he seems to have been as great a warrior as he was poet. He fought with Louis VIII in his Poitou expedition in 1224, and in 1239 he organized and led a famous Crusade.

Many of his songs were written in praise of Queen Blanche, the mother of Louis IX (St. Louis). History proves that Thibaut's interest in the queen lay largely in his political aspirations, yet an old document, speaking of the Troubadour king, says: "Often one would see the gentle and lovely face of the Queen; his heart was then filled with sweet love, but, remembering her spotless reputation and saintly life, his love was swallowed in sadness." This air, like many of the secular songs of the day, retains much of the character of the church chant, and the opening is distinctly reminiscent of the Doxology. The words are:

"Hardships, frost or cold winter morns, cannot rid me of my thoughts of love for thee—too full of love is my heart. She, my beautiful, fair and adored one, who chose me above all others, tells me she is mine. Ah! I must die of the love I have consecrated to thee!"

20983 The Sunrise Call—Echo Song—Traditional Zuñi

Arr. Carlos Troyer

Carlos Troyer (1837-1920), went to live with the Zuñi Indians of the Southwest in 1888, and translated and harmonized many of the best traditional melodies of that tribe. The Zuñis are sun-worshippers and are thought to be descendants of the ancient Cliff Dwellers. This song is part of an early morning ceremonial. Before dawn the Sun-Priest has the chime-plates beaten and summons the people of the various mesas to the roofs of the houses that they may greet the rising sun, the "Mother Life-God." His call is echoed from the surrounding mesas. Following the summons the Sun-Priest offers a prayer for aid and guidance as the sun appears.

20983 Lover's Wooing—Zuñi Blanket Song

Arr. Carlos Troyer

Before the annual spring festival of the Zuñi Tribe, it is customary for the young unmarried braves to pay court to the Indian girls to make their choice. The courtship takes place at night. The brave, dressed in his most ornamental costume, with head feathers, and his best blanket, goes before the house of the Indian maid he is courting. Making sure that she is at home by the presence of the fire on the roof, he sings and dances this traditional song, in which he invites the maid to come and share the blanket with him. If the wooed one accepts the invitation, she keeps a bright fire burning on the roof, and throws her suitor a token. If his suit is rejected, she permits the fire to die out.

6767 Fandanguillo

Turina

Joaquín Turina (1882) is one of the most popular of the Spanish composers of today. Born in Seville, he was educated in Spain and in Paris (d'Indy and Moszkowski), and is now recognized in Europe as one of the outstanding Spanish composers of the day. He is also known as an authority on music, and his "Enciclopedia de Musica" is regarded as the best modern commentary on the art to be found in Spain.

Turina has written works for orchestra, much chamber music and many songs and piano numbers. This *Fandanguillo* (*Fandango*) is written for guitar.

21456 Régiment du Sombre et Meuse—See French

Turlet

For Madrigal by Valderabano see Spanish, page 593

Valderabano

1440 Clavelitos (Carnations)

Valverde

Quirino Valverde (1875-1918) was one of the most prominent of modern Spanish composers. Like his father, Joaquín Valverde (1840-1910), he has written much in the form of the zarzuela. This song, *Carnations*, gives a rare opportunity to the coloratura soprano. It is typical Spanish music as well. Note the use of the mandolin and castanets in the accompaniment.

26782 Sweet Suffolk Owle

Vautour

Thomas Vautour was one of the last great English madrigal composers. We know little of him save that he received a degree in music in 1616. He wrote many compositions and several books of his works were published. But today only three or four songs are known. Among them is the very original five-part madrigal, *Sweet Suffolk Owle*.

15568 Sonata in E Minor

Veracini

Francesco Maria Veracini (1690-1750), a contemporary of Bach, was born in Florence and lived in Venice and later in England. Veracini published two sets of twelve sonatas each and many operas which have practically passed into oblivion. There are many chamber compositions and symphonies by Veracini still in manuscript. Modern masters are arranging some of this old music which is being given us by our modern virtuosos.

M-54 Aïda—Complete Opera

Verdi

Verdi's *Aïda*, one of the most important operas which Italy has given the world, was written in 1870 and produced in 1871 at the Opera House in Cairo.

The Khedive of Egypt, Ismail Pasha, had asked Verdi to write an opera on an Egyptian theme for the opening of the new opera house in Cairo, which was built to celebrate the construction of the Suez Canal, in 1869. Verdi at first refused to do this and for some time the Khedive and the composer carried on a correspondence about the matter. Finally in 1870, Verdi was sent a story which the Egyptian archeologist, Marietti Bey, had unearthed in his studies in Egypt and had given to Camille du Locle for a libretto to be submitted to Verdi. Later this sketch became in the hands of Ghislanzoni and Verdi the actual libretto of *Aïda*.

8993 }
12039 } Aïda—Céleste Aïda (Heavenly Aïda)

Verdi

This romanza is sung at the opening of the first act which takes place in the great hall of the palace of the King of Egypt. Ramphis, the High Priest of Isis, tells Rhadames, the warrior, that the oracle has declared to him the name of the one who shall lead the Egyptian troops to victory. As Ramphis goes out, Rhadames prays that he may be the one chosen. Then he sings this ever popular aria telling of his love for the beautiful Aïda.

8993 Aïda—Ritorna Vincitor (Return Victorious)

Verdi

In this aria sung by Aïda at the end of the first act the captive princess tells of her love for the warrior, Rhadames. She bids him to *Return Victorious* even though she knows it will be defeat for her native land and for her father, the King of Ethiopia.

11897 Aïda—Triumphal (Grand) March

Verdi

No modern operatic work gives a greater chance for the display of stage splendor than does Verdi's opera, *Aïda*. This march occurs at the opening of the second scene in the second act. Rhadames has returned from the war, leading the victorious Egyptian army, and the entire Court has assembled to do him homage. Notice the interesting use of the trumpets and trombones in the instrumentation.

8994 Aïda—Quest' assisi ch'io vesto (My Habit Has Told You)

Verdi

This air is sung by Amonasro, the Ethiopian King, who is disguised in an officer's uniform and comes before the King of Egypt in the train of Rhadames' prisoners. He begs Aïda not to betray his rank and station.

7106 }
8994 } Aïda—O patria mia (My Native Land)

Verdi

In the famous Nile scene, Act III, Aïda, the captive princess, hoping for a secret meeting with Rhadames, sings this aria, in which tenderness and despair are mingled as she thinks of the beloved land of her birth which she may never see again. Notice the oboe part in the accompaniment.

11898 Aïda—Fuggiam gli ardori (Fly from these Burning Sands)

Verdi

In this duet from the third act, Aïda begs Rhadames to fly with her back to Ethiopia, her native land, where they may be free to live and to love. Because of his love for her he consents to leave Egypt forever.

11898 Aïda—L'Aborrita rivale a me sfuggia (My Hated Rival Has
Escaped Me)

Verdi

This aria is sung by Egypt's Princess, Amneris, at the opening of the last act. Amneris realizes that through her jealousy of Aïda she has condemned to death the brave Rhadames whom she has always loved, and that Aïda has escaped her vengeance.

1744 Aïda—Final Duet—La Fatal Pietra (The Fatal Stone)

Verdi

1745 Aïda—O terra addio (Farewell, O Earth)

Verdi

This duet makes a fitting dramatic climax to the opera of *Aïda*, while also serving as an excellent example of the use of a concerted finale. The stage is arranged in two parts. Above is the temple of Phtah, crowded with the priests chanting, as the stone is laid which seals the lovers in their tomb; below, Aïda and Rhadames in the rocky tomb sing this wonderful duet, joyful that they are united in their last hours on earth.

7191 Don Carlos—O don fatale (O Fatal Gift)

Verdi

Don Carlos, which was produced in Paris in 1867, follows Verdi's success in *Trovatore*, *Traviata* and *The Masked Ball*. It was written along the lines of the grand opera of France and was composed in a grandiose manner. The greatest aria in the work is *O don fatale (O Fatal Gift)*, which is sung in the last act by the Princess Elizabeth (contralto).

6875 Ernani—Ernani involami (Ernani, Fly With Me)

Verdi

One of the most beautiful soprano arias ever written is that which Verdi wrote for Elvira to sing in the second scene of the first act of his opera, *Ernani* (1844). It is a coloratura aria rich in all that vocal display which in the middle of the nineteenth century was demanded from the soprano in opera. Yet the depth and power and true dramatic feeling of a later Verdi is also to be noted in the despairing, heart breaking appeal of this aria.

7552 Ernani—Infelice e tu credevi (Unhappy One)

Verdi

This aria for basso from Verdi's early opera, *Ernani*, occurs in the second scene of the first act which takes place in Elvira's bed room. It is the morning of her wedding day which shall unite her to the elderly Don Silva. She loves Ernani, the chief of the brigands, but realizes that she must wed her guardian, Don Silva. She is surprised to find a man in her room and calls for help, when she discovers it is the wicked king, Don Carlo, who is her ardent wooer. Her cries bring Ernani who has been hidden in the castle, and as the two are desperately fighting, Don Silva appears. He is naturally surprised to find two men fighting in the room of his bride on their wedding day and calls her to witness his unhappy lot in this great aria, *O Unhappy One*.

8097 La Forza del Destino—La vergine degli angeli (May Angels Guard Thee)

Verdi

La Forza del Destino (1862), is one of the lesser known of the Verdi operas although in recent years it has been revived in America with great success.

This beautiful prayer is sung by the soprano, Leonora, and the bass, Guardiano. The aged monk prays that a curse shall descend upon anyone who shall endeavor to learn the identity of the young hermit, and bids her to go in peace to her mountain retreat. The monks join in a prayer to the Holy Virgin to protect her.

8069 La Forza del Destino—Solenne in quest' ora (Swear in This Hour) Verdi

This duet for tenor and baritone occurs in the third act. Don Alvaro, the lover of Leonora, now believes that she is dead and has enlisted under an assumed name in the Spanish army to fight in Italy against Austria. Hearing cries of distress, he finds a wounded man and gives him aid not knowing that he has rescued his sworn enemy, Don Carlo. In the battle which follows, Don Alvaro is wounded and his new friend aids him in finding his key and letters, which he begs to have destroyed in the event of his death. Don Carlo promises and together the friends sing this intense and beautiful duet pledging their faith to each other.

6875 La Forza del Destino—Pace, Pace, Mio Dio (Peace, Peace, O My Lord) Verdi

This air is sung by Leonora in the last act of this opera. Here on the hillside in her hermit's cave Leonora has been living unmindful of the events taking place around her. She comes from the cave and sings this appeal to Heaven begging God to let her die.

7353 Masked Ball—Eri Tu (Is It Thou?)

Verdi

It was Verdi's original intention when writing this opera that the scene should be laid in Italy, but political conditions were such that the scenes and characters were changed to Puritan Boston and this work, so typically Italian in feeling and character, is most truly itself a masquerading plot. The *Masked Ball* was presented February 17, 1859, in Rome and although it contains some beautiful music it has never been as popular as the other Verdi works. One of the greatest baritone arias Verdi ever wrote occurs in the third act of this curious opera. *Eri Tu* is one of the reasons why *The Masked Ball* is given today.

M-152 Othello—Complete opera

Verdi

Othello, a dramatization by Boito of Shakespeare's drama, with music by Verdi, was first produced February 5, 1887, at La Scala, Milan. Although the work still retains the contour of the Italian opera, Verdi has here shown how greatly the modern music drama had influenced him. In the writing of both *Othello* and *Falstaff*, Verdi was aided by the dramatic genius of Arrigo Boito (1842-1918), himself an opera composer of no mean attainment. In arranging Shakespeare's drama, Boito introduced several themes which were entirely original.

8045 Othello—Credo (Iago's Creed)

Verdi

This remarkable aria opens the second act. It is one of the dramatic incidents introduced by Boito. It gives a remarkable tone picture of the malign Iago who in this monologue tells of his true feelings.

8045 Othello—Si pel ciel (We Swear by Heaven and Earth) *

Verdi

The duet occurs as the finale of the second act, which takes place in a room in Othello's castle. Iago is determined to ruin Cassio, and by means of a handkerchief, which his wife has stolen from Desdemona, he convinces Othello that Desdemona and Cassio have been false to him. Othello is enraged and vows death to the traitors. Iago offers to help him, and together they swear "by heaven and earth" this oath of vengeance and death.

7393 Othello—Salce! Salce! (Willow Song)

Verdi

In Act IV Verdi follows the Shakespearean text closely in introducing this old song, which Desdemona remembers having heard sung by a poor demented girl.

7393 Othello—Ave Maria

Verdi

One of the most inspired moments in Verdi's opera is Desdemona's pathetic prayer to the Virgin. Full of fearful forebodings of approaching death, the unfortunate wife kneels before the image of the Madonna, and utters this prayer. Notice the rich background furnished in the accompaniment of a double string quartet.

M-734 Requiem Mass

Verdi

The Requiem Mass which Verdi composed at the time of the death of his friend, the poet Manzoni, has an interesting history. After Rossini's death in 1861, Verdi proposed that all the Italian composers should unite in writing a Requiem Mass in honor of their colleague. The parts were apportioned and Verdi composed the finale, *Libera me*. When the works were examined it was found that there was such variety of style in the various parts that the plan was abandoned. Verdi's number had deeply impressed the musical critic, Mezzucato, who had examined the score and he urged Verdi to compose an entire Mass. Soon after came the tragic death of Manzoni and Verdi wrote this Requiem in his honor.

M-32 Rigoletto—Complete Opera

Verdi

Rigoletto, an opera in four acts, by Verdi, was produced in Venice, March 11, 1851. The libretto by Francesco Piave is based on Victor Hugo's play, "Le Roi s'amuse." Because of political reasons, the Duke of Mantua was substituted for the King, François I. It is said that Verdi wrote this work in forty days. It ranks among the most popular operas of the world.

1282 Rigoletto—Questa o quella (Mid the Fair Throng)

Verdi

The first aria heard in Verdi's *Rigoletto* is sung by the Duke at the opening of the first act. In this *Questa o quella*, the Duke tells that he is a man of pleasure, who is not held by laws or conventions. It is a very brilliant, melodious air for tenor and is a popular number with concert audiences.

7383 Rigoletto—Caro Nome (Dearest Name)

Verdi

One of the most beautiful and beloved arias for coloratura soprano is *Caro Nome* sung by Gilda in the first act. The Duke has sworn his love for her and given his name as Walter Malde. Gazing after him as he disappears through the garden gateway the bewitched maiden murmurs: "That name is carved on my innermost heart forever."

7383 Rigoletto—Tutte le feste (On Every Festal Morning)

Verdi

This soprano aria is sung by Gilda at the end of the second act. The scene is the hall of the Duke's palace where Gilda has been taken by her abductors. Filled with

rage that the Duke has stolen from him his beloved daughter, Rigoletto goes to the palace and curses the whole vile race of courtiers. Gilda finding him there tells him of the lover who on every feast day has followed her from church.

1704 Rigoletto—La donna è mobile (Woman Is Fickle)

Verdi

Possibly the best known air from *Rigoletto* is *La donna è mobile*, which is sung by the Duke at the opening of Act III. The scene shows the house of Sparafucile in a lonely spot near the river. Higher Rigoletto comes with his daughter, Gilda, who is disguised as a boy. It is her father's wish that she may see the false Duke as he really is, flirting with Maddalena. It is not long before the Duke, in the dress of a common soldier, comes and asks for wine. He then sings his famous song.

10012 Rigoletto—Quartet—Bella figlia dell'amore (Fairest Daughter of the Graces)

Verdi

This dramatic number is the climax of Act III. The stage is balanced by two couples: in the Inn of Sparafucile, the faithless Duke is pledging his love to Maddalena, his latest fancy. Outside, Gilda and her father are witnesses of this latest treachery of the Duke. The music expresses the emotions of each character: the light love-making of the Duke, the coquetry of Maddalena, the vengeful wrath of Rigoletto, the outraged father, and the weeping disillusionment of Gilda, who sees for herself this evidence of faithlessness in the man for whom she has sacrificed all.

15642 Simon Boccanegra	{ Recit: Plebe Patrizi (Plebeians and Patricians) Aria: Pianto su voi (I Weep for You) Recit: Dinne alcun lá non vedesti Aria: Figlia, tal nome palpita—Garden Scene, Duet, Act II }	Verdi
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Simon Boccanegra is one of the lesser known of the Verdi operas. It was first produced in 1881 but was overshadowed by *Otello* and *Falstaff* which appeared a few years later.

The story takes place in the fourteenth century, during the struggles of the Guelph and Ghibelline factions in northern Italy, the scene being laid in Genoa. A corsair, Simon Boccanegra, had done much to extend Genoa's dominion and had acquired great fame for himself; yet he was still unrecognized by many of the nobility. Maria, the daughter of Fiesco, a proud nobleman, has secretly loved him and has borne him a daughter.

Among the commoners there is a plot to make Boccanegra the Doge of Genoa, and Simon consents to this because he knows that in this way he can surely possess Maria for his own. But when Simon begs for the blessing of Fiesco, it is refused unless he will give up the daughter who had been born to him and Maria. This daughter has been hidden away by an old nurse, and Simon has been unable to find her. So Fiesco and Simon part enemies, and Simon to his horror finds that Maria is dead.

After twenty-five years, Simon's lost daughter, now known as Amelia Grimaldi and living under the care of Fiesco who has changed his name to Andrea, is living in a quiet manner in Genoa where Simon is the Doge. Fiesco does not know who Amelia is. He has been plotting to overthrow Simon and is aided by a Guelph nobleman, Adorno, who is Amelia's lover. Simon comes to the Grimaldi home to ask Amelia's hand for his courtier, Paolo. He discovers her identity and reveals himself as her father. When he finds she is in love with Adorno, he is very angry; and Paolo arranges to abduct her.

After many melodramatic moments, including a riot, attempted suicides and murders, Paolo tells Adorno that the Doge has evil designs upon his Amelia, and persuades him to put poison into Simon's cup. When Adorno accuses Amelia of loving Simon, she tells him that she does love him, but it is a different kind of love.

She hides Adorno, and when alone with her father, pleads for her lover's life. At Simon's wish, she leaves him alone, and he drinks the poison that Paolo had prepared for him. Adorno comes from his hiding place with drawn sword, but Amelia rushes in and tells him that Simon is her father. The riot recommences and Adorno rushes to Simon's aid and fights by his side.

The Doge's party is victorious, and Paolo is condemned to death. He tells Fiesco that he has poisoned the Doge, and Fiesco rushes to Simon to assure him of his friendship. Amelia and Adorno, followed by their bridal attendants, come before Simon, who, before dying, gives them his blessing and confers the Doge's crown upon Adorno.

The first act is preceded by a prologue which gives the background to the story, the action of which takes place twenty-five years later. The first act takes place in the garden of the Grimaldi Palace.

The recitative and aria, *Figlia, tal nome palpita*, is sung by the Doge in the first act, as he reveals himself to Amelia as her father.

The recitative, *Plebe, Patrizi*, and the aria, *Piangi su voi*, are sung by the Doge just before the ending of the act.

M-112 La Traviata—Complete opera

Verdi

La Traviata was produced March 6, 1853, just six weeks after Verdi's opera, *Il Trovatore*, was given to the world. *Rigoletto* which appeared in 1851 is classed as the first opera of Verdi's second period, which included *Trovatore*, *Traviata*, *Sicilian Vespers*, *Masked Ball*, *Force of Destiny* and *Don Carlos*. *Traviata*, always the joy of the coloratura soprano, was based on the novel by Alexandre Dumas, "The Dame of the Camellias." This work Dumas always said was founded on the actual story of a courtesan of Paris, Alphonsine Plessis, whose grave in a Montmartre cemetery surmounted by a bunch of marble camellias is still pointed out as that of the original Marguerite (Dumas) Violetta (Verdi) who had inspired two great masters. *La Traviata* was a failure at its first performance in Venice, 1853, because the singer chosen to represent the fragile Violetta weighed over two hundred pounds, and the scene in the last act, where she supposedly dies of consumption was hardly convincing to the audience. Later with the proper casting, which was insisted on by the composer, the opera became a great success.

14184 La Traviata—Ah! fors'è lui (One of Whom I Dreamed)

Verdi

This aria occurs in the first act. The scene shows the supper at Violetta's home; after the vivacious opening chorus sung by the guests, and an impassioned love duet between Violetta and Alfred, Violetta sings this grand *scena*, which has become a favorite show aria for the coloratura soprano.

7605 La Traviata—Di provenza il mar (Thy Home in Fair Provence)

Verdi

This air for baritone occurs in the second act. Alfred comes home and finds Violetta (who has promised the Elder Germont to leave his son) is busy packing for departure. He is hurt and mystified, but when his father comes later bringing him Violetta's letter, in which she says farewell forever, Alfred is in despair. His father tries to revive the memories of his past life and his happy home in Provence, by singing this touching aria in which he begs his son to return to his home, and to his father's heart.

M-106 Il Trovatore—Complete opera

Verdi

Il Trovatore, which ranks as one of the most popular operas of the world, was produced in Rome, January 19, 1853. The libretto by Salvatore Cammanaro was based on a Spanish drama of the same title. It is probably one of the most absurd opera librettos that was ever conceived, yet the charm of Verdi's setting is so great that the work is still universally beloved.

8105 Il Trovatore—Ai nostri monti (Home to Our Mountains)

Verdi

This duet is sung by the gypsy, Azucena, and her foster son, Manrico, in the prison where they are under sentence of death. As the curtain rises on the last

act, Manrico is trying to comfort the gypsy with the assurance that they will soon be free and can return to their mountain home together.

8097 *Il Trovatore—Miserere*

Verdi

Few people who know and love the ever popular duet *Miserere* from Verdi's *Il Trovatore* know or care where it takes place in the opera. The scene is, however, the first part of the fourth act, the setting showing the exterior of the palace of Aliafero, where Manrico is now confined. Leonora, wishing to be near her lover, has found her way to the courtyard beneath his tower. The great *Miserere* is chanted by a chorus within the Castle, while the voices of Leonora in the courtyard and her lover in the tower join in the mournful lament.

M-297 Concerto No. 4, in D Minor, for Violin, Op. 31

Vieuxtemps

Henri Vieuxtemps (1820-1881) was a pupil of de Beriot and one the great violin virtuosos of the world. He wrote five concertos for his chosen instrument. All are filled with difficulties and require the most dazzling brilliance of execution. The fourth concerto was written in 1853. It consists of four movements. The first *moderato* opens with an orchestral introduction leading to a long recitative for the solo violin. The *moderato* movement then begins and follows the regulation concerto form. The second movement is an *adagio religioso* based on a hymn-like subject given out by the orchestra. The third movement is a *vivace scherzo*, sometimes omitted at concert performances. The fourth movement is a martial finale which follows the rondo form.

15465 Chaconne

Vitali

Tomasso Antonio Vitali was the son of a 17th century Italian composer who was one of the most prolific writers of his day. Tomasso Antonio was born about the middle of the 17th century in Bologna. He was noted as a violinist and succeeded his father as court director at Modina. Tomasso was not only a great virtuoso but also a teacher of the violin whose influence extended far into the 18th century. His best known work is this Chaconne for violin solo which, although re-edited by more modern masters, still retains the strength and purity of Vitali's day.

7585, 7586 Concerto in G Minor

Vivaldi

Antonio Vivaldi (1675-1741) was a native of Venice and spent practically all his life there save for a short period when he was music director to Ernst Ludwig of Hesse who resided at Mantua. In 1714 Vivaldi was appointed violinist of St. Mark's and was also director of the Conservatory of Music in Venice. Vivaldi was a priest as well as a musician and because of his red hair he was called "Il prete rosso." He was greatly influenced by the pure style of Corelli and his elegant manner of writing was considered a model for the musicians of his day. Vivaldi's works were a direct inspiration and influence on Bach. His sonatas and concertos were written in the prevailing three movement form.

Very few of Vivaldi's compositions have been published. It is said that there are eighty manuscript concertos by him in Dresden and that over thirty operas by Vivaldi have never been printed.

This concerto in G minor for violin was arranged in its present form by Nachez. It consists of the regulation three movements, *Allegro*, *Adagio*, *Allegro*.

M-366 Concerto for Four Pianos and Orchestra

Vivaldi-Bach

No composer influenced the great Johann Sebastian Bach more than did Antonio Vivaldi. Bach was particularly attracted to the concertos by the Italian master, and arranged sixteen for the clavier and four for the organ. Bach used these compositions chiefly for study purposes and brought new vitality into the works through his adaptations and changes.

The *Concerto for Four Claviers* was undoubtedly an exercise in the composition of obligato parts. As a composition this work is of chief interest for its historical associations.

36321 The Fairies (Die Feen)—Overture

Wagner

Wagner's first opera *The Fairies* was written in 1833. The youthful composer was twenty years old but he wrote his own libretto which was based on the Gozzi fairy tale of the Fairy who was changed into a snake. Wagner was under the spell of von Weber when he wrote this work. The composer never saw a production of the opera. It was not until 1888, five years after Wagner's death, that this work was produced at Munich.

The overture follows the general pattern of the day. It opens with a march-like theme which is followed by a sinister motive that suggests the magic which threatens the Fairy. This dramatic theme is similar to the later one used by Wagner to depict Ortrude in *Lohengrin*. A tender air is used in contrast after which the themes are given a brief development; they are then brought back much as they were when first presented.

9275 The Flying Dutchman—Overture

Wagner

While writing *Rienzi* Wagner realized the false standards and absurd unrealities of the French grand opera and in his next work *The Flying Dutchman* he attempted to bring forth a dramatic expression in music. *The Flying Dutchman* is based on an old legend sometimes called the "Wandering Jew of the Sea" which tells of a phantom ship with blood-red sails, whose captain is cursed, and must follow the seas forever, until he shall find a maiden who will be faithful to him even in death, then he will be redeemed. Each seven years he is allowed to land to look for this wife, but as each maiden proves unfaithful he is soon again on the seas.

Wagner first heard this story on a stormy sea voyage he made while going from Riga to London. This opera was first produced in Dresden in 1843. The overture opens with a stormy passage for strings which is followed by a second theme for wood winds depicting the love of Senta. This theme is later used as the motive of redemption. The overture develops into a stormy passage which is descriptive not only of the storms on the sea, but also of the tempest-tossed soul of the Dutchman. This overture well expresses the great change which came in Wagner's writing at this time. He tells us that "from this moment my career began as a poet."

7117 The Flying Dutchman—Spinning Chorus

Wagner

This chorus, which was the first part of *The Flying Dutchman* to be written by the composer, occurs in the second act of the opera. The scene opens in Daland's home. His daughter, Senta, and her friends are spinning under the direction of Dame Mary. Senta, however, often sits lost in dreamy contemplation of the portrait of the Dutchman which hangs upon the wall. The merry whirring of the wheels provides a most unique and pleasing rhythmic background. The sinister motive, which later typifies the tragedy of the Dutchman, seems to indicate that Senta already has felt the force of his fate and longs to be his redeemer.

7117 The Flying Dutchman—Yo-ho-hoe! (Senta's Ballad)

Wagner

This great dramatic aria is sung at the opening of the second act. The scene shows a room in Daland's house, where the maidens with Senta and her nurse, Mary, are busily spinning. Senta alone is idle and is gazing on a picture of the Flying Dutchman which hangs upon the wall. As the maidens taunt her, Senta, as though under a magic spell, arises and sings:

"Yo-ho-hoe! Yo-ho-hoe! Yo-ho-hoe! Yo-ho-hoe!
Saw ye the ship on the raging deep
Blood-red the canvas, black the mast?
On board unceasing watch doth keep
The vessel's master pale and ghast!
Hui! How roars the wind! Yo-ho-hoe! Yo-ho-hoe!
Hui! How bends the mast! Yo-ho-hoe! Yo-ho-hoe!
Hui! How like an arrow she flies
Without aim, without goal, without rest!"

(She gazes at the portrait with growing excitement.)

"Yet can the spectre seaman
Be freed from the curse infernal,
Find he a woman on earth
Who'll pledge him her love eternal.
Ah! that the unhappy man may find her
Pray that Heaven may soon
In pity grant him this boon!"

6791 Lohengrin—Vorspiel (Prelude to Act I)

Wagner

It was with *Lohengrin*, produced at Weimar on August 28, 1850, that Wagner first used the overture to prepare the audience for the action of the scene which was to follow, so he deliberately departed here from the use of the orthodox form of overture, and in this *Vorspiel* tells of the descent of the Holy Grail, as it was brought by the angels and delivered into the hands of the holy Titirel, who built for its shrine the Castle of Montsalvat. One writer has said that this *Vorspiel* is "a mighty web of sound woven on the single theme of the Holy Grail." The motive is heard at first softly in the highest register of the divided violins; it is taken up by the deeper strings, and gradually increases in volume until it is intoned *fortissimo* by the trombones; then as silently the theme dies away with a long *diminuendo* ending in the highest tones of the strings.

14181 Lohengrin—Elsa's Traume (Elsa's Dream)

Wagner

This aria occurs in the first act. King Henry has called before him the Court of Brabant, and Elsa is told that she must answer the charges of murdering her brother, brought against her by Frederick von Telramund. In this aria Elsa describes the dream Knight whom Heaven is sending as her deliverer.

9017 Lohengrin—Swan Chorus

Wagner

The Swan Chorus, as it is commonly called, occurs in the first act. The scene shows the King's judgment seat beneath the huge oak, in the meadow on the banks of the Scheldt. Elsa, in answer to her accusers, has told of the vision of a Knight who will come to deliver her, and has prayed to God to send him in her great hour of need. Suddenly a tiny boat guided by a swan is seen approaching. All cry with joy: "See—look—a marvel. Her deliverer comes."

1274 Lohengrin—Königs Gebet (King's Prayer)

Wagner

This aria for basso occurs in the first act. The Swan Knight appears in defense of the accused Elsa and offers to fight against her accuser, Telramund. Before the duel takes place the king arises and calls upon heaven to be the true judge between the combatants. Note the accompaniment in the brasses.

9017 Lohengrin—Procession to the Cathedral

Wagner

This great processional is one of the most imposing choral marches ever written. It occurs at the end of the second act. Elsa and her ladies march down the long outer staircase of the Kemenate, cross the courtyard of the Palace and enter the chapel where the marriage of the Princess to the Swan Knight, Lohengrin, is consummated.

14007 Lohengrin—Introduction to the Third Act

Wagner

The ever-popular introduction to the third act of *Lohengrin* is the beautiful wedding music which is followed by the *Bridal Chorus*. The joyous trumpet calls and brilliant use of the trombones and cymbals well portray a mediæval marriage ceremony. The middle portion is of a more tender character, after which the brilliant opening theme is again heard. This dies away as the curtain rises disclosing the bridal chamber.

9005 Lohengrin—Bridal Chorus

Wagner

This well-known chorus from *Lohengrin*, usually heard at wedding ceremonies, is sung at the beginning of the third act by the bridal procession of Lohengrin and Elsa, as they lead the Swan Knight and his bride to the nuptial chamber.

7105 Lohengrin—Lohengrin's Narrative—In fernen land (In Distant Lands)

Wagner

It is in this narrative, sung in the final scene, that the Swan Knight discloses his true name and dwelling place. Then the swan boat appears, and releasing Elsa's brother from the fatal spell of Ortrud, which has changed him into a swan, Lohengrin delivers the boy to Elsa's arms. She falls senseless on the shore, from which the boat, now guided by a dove, draws Lohengrin away to his distant home on Montsalvat.

6651 The Mastersingers—Overture

Wagner

The opera *The Mastersingers of Nuremberg* was planned by Wagner in 1845 soon after he had finished *Tannhäuser*. His study of the Minnesingers of the Wartburg had led him to become acquainted with their celebrated followers among the common people, the Mastersingers. The idea of using Hans Sachs as the hero of an opera, which should be a satire on music critics, also made a great appeal to the composer. It was not until 1861-62 that serious work was begun on the poem. The opera itself was completed at Triebtschen in 1867. The following year the first performance took place in Munich before an audience comprising the greatest critics and musicians of the world. Seated in the Royal Box with King Ludwig of Bavaria, Wagner witnessed the great success of his work. The prelude or overture opens with the grandiose, pompous theme descriptive of the Mastersingers. A tender love theme given by the clarinet and flute suggests the romance of Walter and Eva, but it is soon supplanted by the march theme of the masters, given by the wind forces of the orchestra. This theme is the one heard in the opera when the banner of King David is carried in the procession of the guilds. There is considerable working over of this subject, after which the beautiful melody of Walter's *Prize Song* is heard in the violins. The passionate intensity of this theme is interrupted by the march now played *staccato* by the wood winds, and given a satirical, humorous development. Then the brasses burst forth with the great march theme and at the close there is a remarkable contrapuntal combination of the *march*, the *banner*, and the *love* themes leading to a closing statement of the opening theme of the *march*.

9160 The Mastersingers—Kirchenchor (Chorus Scene) Act I

Wagner

Eva, daughter of Pogner, the goldsmith, has planned a secret meeting with Walter, after the service in St. Catherine's Church, Nuremberg. The curtain rises upon the interior of the church, as the congregation sings this beautiful chorale, while the orchestra expresses the love of Walter and Eva.

1162 { The Mastersingers—Fanget an! (Now Begin) (Trial Song) }
{ Am Stillen Herd (On Winter's Night) }

Wagner

These beautiful airs are sung by Walter von Stolzing in the first act. The scene shows the interior of St. Catherine's Church, where the Mastersingers held their meetings. Sponsored by Veit Pogner, the goldsmith, Walter appears before the august masters and begins his song. He knows nothing of their rules and strict forms. He sings, as he himself tells them, as he was taught by Walter von der Vogelweide, the Minnesinger.

His song, *Fanget an!* in praise of love and spring, pays little heed to the laws of the tablature of the mastersingers, and he is rudely stopped by Beckmesser, who tells him he has made every mistake that it is possible for one to make, and cannot hope ever to become a Mastersinger.

- 7425 The Mastersingers—Was duftet doch der Flieder (The Elders' Scent Floats Round Me) *Wagner*

This air is sung by Hans Sachs in the second act. The shoemaker puts down his work and gazes on the beauty of the spring night. The melody of the song he heard young Walter sing that morning still haunts him.

- 7425 The Mastersingers—Kein' Regel wollte da passen (I Found No Rule to Fit It) *Wagner*

This air follows the exquisite *The Elders' Scent*, sung by Hans Sachs at the beginning of the second act. Sachs is still thinking of the song the young knight Walter sang that morning. Although he cannot find a rule in all those of the singers' guild to fit that strain, still it sounded old and yet was new, born like the songs of the birds. The masters may scorn that song but always will Sachs remember it.

- 7426 The Mastersingers—Jerum! Jerum! (Cobblers' Song) *Wagner*

This jovial song of a folk song type is sung by Hans Sachs in the second act. Knowing the lovers are hidden behind the shrubbery waiting their chance to elope, and that Eva's maid Magdalena is pretending to be her mistress on the balcony above, Sachs sings this jolly song as he sits cobbling his shoes before his door. Beckmesser, who has come to serenade Eva, is irritated by Sachs' song.

- 7319 The Mastersingers—Wahn! Wahn! (Mad! Mad!) *Wagner*

This beautiful soliloquy is sung by Hans Sachs in the first scene of the third act. The shoemaker sits in his home with his large book on his knee. He muses over the condition of the world. Everywhere men are crazed, longing to outdo each other. Even in peaceful and beautiful Nuremberg all are mad for power and gold.

- 7319 The Mastersingers—Ein Kobold (A Kobold Wove the Spell) *Wagner*

This air follows the soliloquy *Wahn! Wahn!* "It must be that a Kobold wove this spell that rests on the world," sings Sachs. Now Hans Sachs himself a spell must weave so that the craze for power may be turned toward the right and noble works.

- 7427 The Mastersingers—Grüss Gott, meine Junker! (Sir Knight, I Greet You) *Wagner*

This air is sung by Hans Sachs when Walter the knight appears in his home at the beginning of the third act.

Walter tells him of his dream and his desire to make a prize song from it and Sachs tells him in this aria that he will aid him to do so. "All poems and songs the world has ever known are but the truths that have come out of dreams," says the shoemaker of Nuremberg.

- 7427 The Mastersingers—Mein Freund, in holder Jugendzeit (My Friend, in Youth's Delightful Days) *Wagner*

This air is sung by Sachs during the scene with Walter at the beginning of the third act. He tells the youthful aspirant of the prize, that his song must reflect not only spring singing in his heart, but all the later joy and pain that life may bring.

- 8195 The Mastersingers—Sieh Ev'chen dacht ich doch (Where can Eva Be?) *Wagner*

This duet is sung by Hans Sachs and Eva in the first scene of the third act. Eva has come to the home of Sachs, pretending there is something wrong with her shoes, but in reality to try to ascertain what Sachs knows regarding the young knight, Walter von Stolzing.

8195 The Mastersingers—Hat man mit dem Schuhwerk (A Shoemaker's Life is Aye Full of Care) Wagner

This aria is sung by Sachs. Eva discovers the young knight Walter. Sachs tells them that "A shoemaker's life is a hard one; were it not for the fact that I am a poet too, nevermore would I make a shoe."

1807 The Mastersingers—Dance of the Apprentices Wagner

The last scene shows a meadow on the banks of the river Pegnitz, where the annual festival of St. John is in progress. Here the trial of song is to take place which is to decide whom Eva will wed. Stands have been erected for the various trades guilds, and for the Mastersingers. They enter, after a fanfare of trumpets, and with appropriate melodies which designate their trades. During this colorful scene a boat-load of maidens arrives from a neighboring town. This creates a stir amongst the apprentices, who begin a characteristic dance, announced by the strings in strongly accented triplets, and later taken up by the glockenspiel. This quaint little waltz is built of alternate stanzas of seven and nine bars, and adds much to the comic effect. As the dance ends, the trumpet announces the Mastersingers' theme, for their august procession now approaches to the accompaniment of the melody made familiar in the overture to the opera.

9160 The Mastersingers—Chorus—Wach auf, es naht gen der Tag (Awake, the Dawn of Day Draws Near) Wagner

After the Mastersingers have entered, and all have taken their places, with Eva in the seat of honor, the apprentices call for silence, and Hans Sachs, the cobbler-poet, rises to address them. The crowd greets him, their most popular fellow-townsmen, with enthusiasm singing the magnificent choral *Wach auf*, the words of which Wagner tells us were actually written by Hans Sachs in honor of Luther and the Reformation:

Awake! draws nigh the break of day;
I hear upon the hawthorn spray
A bonny little nightingale:
His voice resounds o'er hill and dale.
The night descends on western sky,

And from the east the morn draws nigh,
With rosy warmth, the flush of day
Breaks thru the cloud-banks, dull and grey.
All hail! Nuremberg's darling, Hans Sachs!

7105 The Mastersingers—Walter's Prize Song Wagner

The great prize song of *The Mastersingers* was written by Wagner while in Paris, an exile from his native land. It is the most popular aria from this work. In the last act of the opera takes place the song contest, which occurs on the banks of the river Pegnitz, outside of the town of Nuremberg. By the singing of this song, the young Walter von Stolzing wins the contest and the hand of Eva, the maiden he loves.

9285 The Mastersingers—Final Scene Wagner

Walter wins the prize, but is not very enthusiastic over the offer of the Mastersingers to make him a *Master*, as he despises their pedantry. But Hans Sachs reminds him that in the hands of the masters, Germany's art of song has been kept alive, and warns all that the German masters of song must be honored, or else art will perish. In the choral finale which concludes the opera, the people repeat Sachs' warning, as they acclaim him a true Mastersinger. Eva takes the wreath from Walter's head and places it on Hans Sachs, who in turn hangs a chain of gold around Walter's neck. Walter and Eva embrace the kindly man whose knowledge and sympathy have happily united them.

Parsifal Wagner

Parsifal was completed in 1879 and first produced at Bayreuth in 1882, it being Wagner's original intention that this holy work should never be heard except under the ideal conditions prevailing at the Festival Play House of Bayreuth. The

subject of this work is taken from the Grail legends of Wolfram von Eschenbach (the thirteenth century Minnesinger), to whom Wagner was also indebted for the legendary stories on which *Lobengrin* is founded.

7523 Parsifal—Ich sah' das Kind (I Saw the Child)

Wagner

There are few arias in Wagner's music drama *Parsifal* that can be given as solo numbers. This aria for contralto is one of them. It is sung by Kundry in the second act. The scene is Klingsor's magic garden and Kundry tries to tempt the guileless youth, Parsifal, with her charms. She appeals to him through the mother of his bygone days and tells him that she knew him when he was a tiny child in the arms of his mother, and of the mystery of his birth and name Parsifal.

8617, 8618 Parsifal—Symphonic Synthesis (arr. Stokowski)

Wagner

The last act of *Parsifal* is in two scenes: the first, depicting the woodland outside the Grail Castle where the hermit, Gurnemanz, has made his home; the second, the interior of the Grail Castle, the two being connected by that great panorama which unrolls as Gurnemanz, Kundry and Parsifal pass up the heights to the shrine of the grail. It is Good Friday morn, and on this holy day the grail is to be once more uncovered. Gurnemanz, the faithful servant of the grail, has been for long a hermit of the woods. He comes from his hut and hearing moaning in the briars he finds there Kundry, who for many years has been absent from the domain of the Grail. She comes forward now in the guise of a penitent, her one desire being to serve the Grail. They see a knight approaching in black armor, carrying a shield and spear. Gurnemanz reproaches him for being armed "on this most holy day, when our Lord bare of defense laid down his life for us." Without a word the strange knight places the spear in the ground, puts his armor before it and kneels in prayer. Gurnemanz, watching him, then recognizes him as the boy whom he in anger had thrust forth from the Grail Castle many years before. He sees also that the knight is possessed of the holy spear. And then Parsifal, for it is he in truth, tells them of his adventures and experiences in Klingsor's magic garden, and of his search for the Grail Castle, and that he has returned so that he may give the spear to its rightful owners.

Kundry washes his feet, drying them with her flowing hair, as Gurnemanz anoints Parsifal's head with holy oil and proclaims him the chosen one of the grail. Now as they look on the fields lying below, a new radiance seems to have come upon the world. Parsifal takes water from the spring and baptizes the repentant Kundry, while Gurnemanz tells them that the beauty of nature found everywhere on Good Friday morn is but the expression of the entire world, thus showing its gratitude to the Heavenly Redeemer. The bells ring out and Parsifal, with Gurnemanz and Kundry, goes toward the Grail Castle, high on the mountain above them. As the wonderful scene unfolds, we follow them up over the rocky heights into the castle, where the knights are gathering. This music, *The Procession of the Knights*, is one of the greatest religious compositions which has ever been conceived.

M-569 Rienzi—Overture

Wagner

The first opera by Wagner which met with success was *Rienzi*, produced in Dresden in 1842. The overture to this work follows the conventional type of the operatic overture of that day, being developed from themes taken from the opera. This form of overture Wagner later discarded in favor of the *Preludes* or *Vorspiels*, mood pictures which were designed to prepare the audience for the action that was to follow.

The overture to *Rienzi* opens with a trumpet call, which in the opera is the signal of the revolt of the people. A beautiful development of Rienzi's great prayer follows. Other prominent themes used are the spirited theme of the finale from the first act, the Roman war cry, which the brasses shout forth in unison, and the great chorus of greeting to Rienzi, which is taken from the second act of the opera.

The Ring of the Nibelungs

Wagner

The Rhinegold; The Valkyrie; Siegfried; The Twilight of the Gods.

11215, 11216 Motives from The Ring of the Nibelungs

M-179 The Rhinegold—Excerpts

9109 The Rhinegold—Entrance of the Gods Into Valhalla

Wagner

This first part of Wagner's great tetralogy, *The Ring of the Nibelungs*, tells the story of the magic gold which holds the power of the world, and which is safely hidden in the river Rhine, and guarded by the three beautiful Rhine maidens. This gold is taken from them by the dwarf Alberich, who, in the secret underworld of Nibelheim, forges a magic ring which gives the wearer the power of the world, and a tarnhelmet or cap with which the wearer may instantly be changed to any shape he desires.

Wotan, the father of the Gods, has pledged the Goddess Freia to the giants in return for their having built for him the castle Walhalla on the heights. In searching for a substitute for Freia to be given to the giants, Wotan hears of the gold. Wotan and Loki, the god of fire, go to Nibelheim, and through strategy gain the gold from Alberich, but the ugly dwarf curses the gold and declares that hereafter it will bring only death and destruction to its owner.

In the last scene the gods have gathered together on the mountain side and the Nibelung dwarfs have brought up the gold. A screen is made of this gold and behind it Freia stands, for she is so beautiful that the giants refuse to give her up, if they can see even a glimmer of her bright eyes. They force Wotan to give them the tarnhelmet and finally the ring. Then, in the quarrel which ensues over who shall have the ring, Fafner the giant kills his brother. He takes the gold away and by means of the tarnhelmet changes himself into an ugly dragon and hides in a cave guarding the gold.

The gods are happy to have Freia again and their new castle high in the clouds awaits them, but they are all oppressed by the tragedy they have just witnessed. To clear the atmosphere Wotan orders Thor to strike on the rock with his hammer, and to invoke a thunderstorm. A terrific storm at once arises, then from out of the darkened sky breaks a glorious rainbow which arches like a bridge up to Valhalla. Over this rainbow bridge march the gods and goddesses to their new abode. Majestically they move to the strain of this great dramatic march which is based on the *Wotan* and *Valhalla* motives. From below, the wailing voices of the Rhine maidens can be heard mourning the loss of their gold, and begging Wotan to restore it to them.

The Valkyrie

Wagner

The Valkyries is the second opera in Wagner's great cycle, *The Ring of the Nibelungs*, based on the Norse sagas. Wotan in *The Rhinegold* has taken possession of his new castle, Valhalla, but he cannot feel safe while the power of the world is in the hands of another. With the goddess of wisdom, Erda, he creates the Valkyries, nine war-like maidens who ride through the world on their winged horses and bring back to Valhalla the heroes who have fallen in battle. His favorite daughter is Brünnhilde. Wotan, realizing that the gold can be won only by a hero, who has had no connection with the past tragedy surrounding its stealth, goes to earth and as a mortal creates the Volsung race. The story of *The Valkyrie* has to do with the love of Siegmund and Sieglinde, the Volsungs, and the disobedience of Brünnhilde to her father's commands.

1726 The Valkyrie—Ho-yo-to-ho (Brünnhilde's Battle Cry)

Wagner

The magnificent battle-cry of the Valkyrie maidens is heard several times during the action of Wagner's *Die Walküre*. It is first given in its entirety by Brünnhilde during the first scene of the second act. Wotan has commanded his favorite daughter, Brünnhilde, to ride to the conflict between Hunding and Siegmund, and to

protect the Volsung in the struggle. As she leaves her father and climbs upward over the rocks, the battle-cry of the Valkyries is heard.

8452, 8453 The Valkyrie—Ride of the Valkyries

Wagner

This is the introduction to the third act of Wagner's *Die Walküre*. This great tone picture of the ride of the war-like Valkyrie maidens through the air serves to prepare the audience for the scene on the Valkyrie rock, where the sisters on their winged steeds await the arrival of Brünnhilde, with Sieglinde on her saddle bow.

15800 The Valkyrie—Magic Fire Music

Wagner

Brünnhilde, because of her disobedience to the command of her father, Wotan, is sentenced by him to be put into a deep sleep from which she shall be awakened by a mortal. It is the Norse version of the story of "The Sleeping Beauty." Fearful that some one who is not a real hero may awaken her, Brünnhilde asks her father to surround her sleeping place with a wall of fire so that only a "hero who knows no fear" shall approach her couch. Wotan grants her request, strikes with his spear upon the rock and calls upon Loki, the God of Fire, to bring his flame and surround the sleeping goddess. The flames grow higher and higher until Brünnhilde is entirely surrounded with a red wall of fire.

This is one of the greatest tone pictures in the realm of musical literature.

M-83 Siegfried—Complete opera

Wagner

The third portion of Wagner's *Ring of the Nibelungs*, tells the story of the hero Siegfried, the son of Siegmund and Sieglinde, the Volsungs. Siegfried has been brought up in the woods by the Nibelung dwarf, Mime, who hopes that through this fearless hero he may win back the gold. His evil brother, Alberich, is also watching the development of the boy, as is Wotan who, disguised as The Wanderer, roams the world, waiting until the hero "who knows no fear" shall arise and slay the dragon, Fafner.

M-161 Siegfried—Acts I and II }

M-167 Siegfried—Act III }

Wagner

The first act takes place in Mime's cave. Siegfried has broken every sword that Mime has made for him, and demands that his father's sword, *Nothung*, shall be forged anew. He goes out into the woods as The Wanderer enters. Mime and The Wanderer indulge in a guessing contest, but when Mime fails to answer the question, "Who shall forge Nothung anew?" the stranger tells him that only a fearless one may do so, and to him shall fall Mime's head as forfeit. Siegfried returns and greatly to Mime's surprise forges the sword, breaks the anvil in two and goes joyously out into the woods.

7192 Siegfried—Waldweben (Forest Murmurs)

Wagner

In the second act the hero rests under the trees and listens to the songs of the birds. He tries to imitate the bird voices but as he blows on his horn he awakens the dragon, Fafner. Laughing with glee, the fearless youth strikes his sword into the heart of the dragon, but as he pulls forth his weapon, the dragon's blood burns his finger.

Putting his finger to his mouth, he finds he can understand the bird's song. She tells him to go to the dragon's cave and take the ring and tarnhelmet. Then she warns him that Mime would destroy him, and Siegfried kills the dwarf. She sings of a beautiful maiden asleep on the rocks to whom she will lead him. Following after the bird, Siegfried finds his way blocked by an old man with a spear. He crashes through the spear with his sword, mounts the height, passes through the flame and finds the sleeping warrior maiden, Brünnhilde. Removing her armor, he sees for the first time a woman lying before him, and for the first time the hero knows the meaning of fear. He awakens Brünnhilde with his kiss, and together they greet in rapture the dawning of their love.

7192 Siegfried—Siegfried's Horn Call

Wagner

There never was a more beautiful theme written for the French horn than the joyous horn call of that happy, fearless child of the woods, the boy Siegfried, whose history is narrated by Wagner in *The Ring of the Nibelungs*. It is first heard in the opening of *Siegfried* and is used constantly throughout the opera, always as the motive associated with the hero. It is also heard in the same connection in *The Twilight of the Gods*.

M-60 The Twilight of the Gods—Die Götterdämmerung—Complete Opera

Wagner

The last portion of Wagner's mighty *Ring of the Nibelungs* was in reality the first part of the drama to be finished. Wagner had intended this for one complete opera, and wrote *The Twilight of the Gods* first. Then, finding it necessary to tell more of the story, he wrote *Siegfried*, then *The Valkyrie*, and last *The Rhinegold*. When he came to set his dramas to music, he began with the first opera. However, we still feel, when listening to this last work of *The Ring*, that Wagner has repeated himself, and it is easy to recognize that much which he tells us here has been enacted for us in the other dramas.

The Prologue to this work takes place before Brünnhilde's rock as the three Norns, weaving the thread of destiny, recount the story of the ring. Siegfried and Brünnhilde come from the cave in the rocks as day dawns. He takes farewell of her and starts down the Rhine, as the orchestra plays *Siegfried's Rhine Journey*.

18318, 18319 The Twilight of the Gods—Siegfried's Rhine Journey

Wagner

This is the interlude between the prelude and the first act of the drama. Siegfried has taken farewell of Brünnhilde and now goes forth as a true hero should, in search of adventure. Brünnhilde has endowed him with her wisdom, she has given him her helmet and shield and her horse, Grane. In return he has given her the fateful ring of the Nibelungs. Brünnhilde from her rocky cliff waves an adieu as Siegfried makes his way down the Rhine. We hear the *horn call of Siegfried*, and the brilliant motive of *Siegfried, the hero*, blending with the graceful melodies which depict the *Rhine maidens* and the motives of the *Rhinegold* and the *Ring*.

The curtain rises for the first act to disclose the Hall of the Gibichungs. Here Hagen, the son of Alberich, is plotting how he can secure the ring. By treachery, he inflames the desire for the sleeping Brünnhilde in the mind of his half-brother, Gunther, the king of the Gibichungs, and gives to Gutrune, the sister, a cup of welcome to be given to the hero, Siegfried. As Siegfried drinks, he forgets all his past life, sees only the beauty of Gutrune, and consents to use the tarnhelmet to help win Brünnhilde as bride for Gunther.

The second act takes place on Brünnhilde's rock. Waltraute comes to her and begs her to give up the ring on her finger. Brünnhilde refuses as she feels this would be a betrayal of Siegfried's love. Then in the form of Gunther, Siegfried appears before the bewildered Brünnhilde, and she is forced to return with him to the Hall of the Gibichungs. When she sees Siegfried with Gutrune as his bride, she denounces the treachery of Siegfried and swears his death.

The last act (6625) takes place by the side of the Rhine, during the hunt which celebrates the marriages. Here Siegfried meets the Rhine maidens, who beg him to give them the ring on his finger. When he refuses, they go sadly away. At the hunt, Siegfried, encouraged by Hagen, starts to tell the story of his life and is refreshed by a horn of mead into which Hagen has put the drink of remembrance. As he tells the story of his forging his sword, of following the bird and finding the sleeping Brünnhilde, Gunther begins to realize the treachery of Hagen. But it is too late. Hagen plunges his spear into Siegfried's shoulder, and the hero sinks dying with the name of Brünnhilde on his lips.

18319, 18320 The Twilight of the Gods—Siegfried's Death March

Wagner

This death march occurs as the musical interlude between the two scenes in the last act. After the treacherous murder of Siegfried by Hagen, the men at the com-

mand of King Gunther carry on their shields the body of the hero back to the Hall of the Gibichungs. In this mighty march Wagner has epitomized the life of his hero in tones of grandeur and strength. Those motives associated with Siegfried's past life are heard, but all are here woven into a polyphonic web of tone, which makes this "the greatest funeral oration in all musical literature."

One by one, yet tragically interrupted by the motive of *Death*, the themes are heard, which tell of the struggle of the Volsung hero against the fate which ultimately and surely is to crush the strength of the gods. The *Heroism* and *Love of the Volsungs* play an important part in the opening of this tragic poem of *Death*. The gleaming *Sword*, followed by *Siegfried*, the *Guardian of the Sword*, are the two motives next heard, leading to the *Horn Call*, now so subtly metamorphosed that it assumes great and heroic importance. Woven with this is the *Love Motive*, the whole resolving into the motive of *the Ring* as the movement ends with the *Death* chords with which it began.

6625 The Twilight of the Gods—Closing Scene

Wagner

The last scene takes place in the Hall of the Gibichungs. Brünnhilde and Gutrune are awaiting the return of the hunters, and when the men bear in the dead Siegfried, Gutrune is about to throw herself on the body when she is drawn back by her brother, who tells her the truth of Hagen's deceit. Hagen attempts to take the ring from Siegfried's finger, but Gunther intervenes and is slain, while poor Gutrune falls prostrate over his body. Hagen again attempts to take the ring, but as Siegfried's dead hand rises in a gesture, all shrink back in horror. Brünnhilde orders a great funeral pyre to be built and the hero's body placed upon it. She takes the ring from his finger and holding it in one hand she mounts her horse, Grane, and rides into the blazing funeral pyre to die with Siegfried. She tosses a burning brand toward Valhalla and the destruction of the home of the gods begins. The ring, purified by fire, she restores to the Rhine maidens. The Rhine overflows its banks and the Gibichungs castle is no more. Hagen plunges into the river in a last attempt to regain the ring but is dragged beneath the waves by the Rhine daughters and is drowned. Gloating, they hold aloft the ring which loving sacrifice has again restored to them, while above, the burning Valhalla shows that the downfall of the gods has come. You will hear in this music many of the motives heard in the entire *Ring of the Nibelungs*. Particularly noticeable are the *Valhalla*, *Fire*, *Siegfried the Hero*, *Ring*, *Brünnhilde's Love Theme*, the *Valkyrie Cry* and the *Rhine*.

14009, 14010 Siegfried Idyll

Wagner

The story of the Siegfried Idyll is a very lovely one. Wagner and the divorced Frau Cosima Liszt von Buelow had married and were the proud parents of a son, Siegfried. "He will carry on my work and give me a new long life, for life at last has found a meaning," wrote Wagner. With their baby son the Wagners were living in the charming Villa Tribschen on the shores of Lake Lucerne. Here, inspired by the grandeur of the nature that surrounded him, the composer completed his *Ring of the Nibelungs*. For Cosima's birthday on December 25, 1870, Wagner wrote this composition, based on the love music from his opera, *Siegfried*, which he combined with an old cradle song which she sang to her children. On the birthday morning a small orchestra assembled by Hans Richter and conducted by Wagner played the *Siegfried Idyll* on the steps of the villa, as a morning serenade for Frau Wagner and her infant son.

The predominating themes are the love motives from the opera, *Siegfried*; combined with the motive *Siegfried, the Treasure of the World* and the great *Awakening to Love*, with which the opera closes. Throughout one hears in contrast the simple theme of the old German lullaby.

15310, 15311, 15312 Tannhäuser—Overture and Venusberg Music (Paris Version)

Wagner

As the best description of the most popular of Wagner's compositions, the Overture to *Tannhäuser*, we quote the composer's own words:

"At the commencement the orchestra represents the song of pilgrims, which as it approaches grows louder and louder and at length recedes. It is twilight. As night comes on magical phenomena present themselves. A roseate-hued and fragrant mist arises, wafting voluptuous shouts of joy to our ears. We are made aware of the dizzy motion of a horribly wanton dance. These are the seductive, magic spells of the Venusberg, which at the hour of night reveal themselves to those whose breasts are inflamed with unholy desires. Attracted by these enticing phenomena, a tall and stately figure appears; it is Tannhäuser, the Minnesinger. Proudly, exulting, he trolls forth his jubilant love song as if to challenge the wanton, magic crew to turn their attention to himself. Wild shouts respond to his call, the roseate cloud surrounds him more closely; its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural power of vision, he perceives, in the dim, seductive light spread out before him, an unspeakably lovely female figure; he hears a voice, which with its tremulous sweetness sounds like the call of sirens promising to the brave the fulfillment of his wildest wishes. It is Venus herself whom he sees before him. He is drawn into the presence of the goddess and with the highest rapture raises a song in her praise. As if in response to his magical call, the wonder of the Venusberg is revealed to him in its fullest brightness. Boisterous shouts of wild delight re-echo on every side. Bacchantes rush hither and thither in their drunken revels, and, dragging Tannhäuser into their giddy dance, deliver him over to the goddess, who carries him off, drunken with joy, to the unapproachable depths of her invisible kingdom. The wild throng then disperses and the commotion ceases. A voluptuous, plaintive, whirring sound now stirs the air and a horrible murmur pervades the spot where the enrapturing, profane, magic spell had shown itself and which now again is overshadowed by darkness. Day at length begins to dawn and the song of the pilgrims is heard in the distance. As their song draws nearer and dawn succeeds the night, that whirring and murmuring in the air, which but just now sounded like the horrible wail of the damned, gives way to more joyful strains; till at last when the sun has risen in all its splendor, and the pilgrims' song with mighty inspiration proclaims to the world and to all that live, salvation won, its surging sound swells into a rapturous torrent of sublime ecstasy. This divine song represents to us Tannhäuser's release from the curse of the unholliness of the Venusberg. Thus all the pulse of life palpitates and leaps for joy in this song of deliverance, and the two divided elements, spirit and mind, God and Nature, embrace each other in the holy uniting kiss of love."

When *Tannhäuser* was first produced in Dresden, October 19, 1845, there was between the overture and the scene between Venus and Tannhäuser, which opens the first act, a Bacchanale. But when Wagner rewrote the work for the Paris performance in March, 1861, he remodelled the overture, putting the Bacchanale into it as an ending and leading directly into a much elaborated Venusberg scene. The stage represents the interior of the Venusberg where the goddess, surrounded by her sirens and naiads, is reclining on a sumptuous couch. Tannhäuser with his harp kneels beside her. The nymphs, bacchantes, satyrs and fauns dance about them to the accompaniment of this ballet music. Notice the use of the tambourine.

14181 Tannhäuser—Dich, teure Halle (O Hall of Song)

Wagner

This aria is sung by Elizabeth at the opening of the second act. The scene takes place in the famous minstrel hall of the castle. Elizabeth has heard of the return of Tannhäuser and is overjoyed that she is so soon to see him. She comes to the famous hall, and, in a rapturous song, hails the memories of the minstrels' former triumphs, in other contests, held in this famous place.

12448 Tannhäuser—Fest March

Wagner

This march comes in the opening scene of Act II. The Landgrave Hermann, uncle of Elizabeth, greets the guests assembling for the Festival of Song. The singers respond with the magnificent chorus, "Hail, bright abode, Landgrave Hermann, hail!" It is here played by orchestra.

20127 Tannhäuser—Pilgrims' Chorus

Wagner

The Pilgrims' Chorus from *Tannhäuser* occurs in the last act of Wagner's opera. The pilgrims have completed their penitential journey to Rome, and once more see their native land, which they greet with joy.

8920 Tannhäuser—Elisabeth's Gebet (Elizabeth's Prayer)

Wagner

This aria is sung by Elizabeth in the beginning of the third act. The scene shows a wayside shrine in a valley which stretches up toward the Wartburg Castle. Elizabeth and the faithful Wolfram are awaiting the return of the pilgrims from Rome, hoping that a redeemed Tannhäuser will be among them. As the first band of returned penitents passes and Elizabeth sees that Tannhäuser is not with them, she falls on her knees before the shrine and prays to the Virgin for aid.

8452 Tannhäuser—Wolfram's Aria—O du mein holder Abendstern (Song to the Evening Star)

Wagner

This ever popular aria for baritone is taken from the third act of Wagner's *Tannhäuser*. The faithful Wolfram has watched with Elizabeth the return of the pilgrims at sunset. After her appeal to the Virgin, she turns and climbs the rocky path to the Wartburg Castle. Wolfram watches her retreating form, and then, taking his minstrel harp, he sings this air.

9707 Tannhäuser—Tannhäuser's Pilgrimage

Wagner

This is the story related by Tannhäuser to his friend, Wolfram, on his return from his pilgrimage to Rome. He tells of the hardships he suffered on the trip; of his confession to the Pope of his sins; and of the prophecy of the Pope that, until his rod shall burst into bloom, Tannhäuser shall be accursed.

This great dramatic scene is followed by the temptation of Venus and the final redemption of Tannhäuser.

M-872 Three Deathless Songs

Wagner

Dreams (Träume)—*Affliction (Schmerzen)*—*In the Greenhouse (Im Treibhaus)*.

Wagner did not write many songs. He composed a few during his early sojourn in Paris, but his greatest songs were those written in his *Tristan* period which were inspired by the poems of Matilde Wesendonck. There are five of these songs, but the three here given are the best loved. *Dreams* and *In the Greenhouse* employ themes that are used in the opera of *Tristan and Isolde*. Wagner tells us that *Dreams* "inspired the whole night scene" and he adds "It is finer than all I have made."

15202, 15203 Tristan and Isolde—Prelude

Wagner

Wagner wrote his great love drama, *Tristan and Isolde*, while he was in exile from his native land. It was first performed in Munich in 1865. The drama is based on the old legend of *Tristan and Isolde* as told by Gottfried von Strassbourg, the Minnesinger.

The first act takes place on board the ship on which Tristan is bringing Isolde, the Irish princess, to Cornwall to become the bride of King Mark. Isolde is angered at his action, and tells her maid, Brangaene, how her lover, Morold, was slain and of how a piece of Tristan's sword which slew him was found in his wound. Soon after, a ship with a wounded minstrel came to Ireland's shores, and a man named Tantris asked the Queen of Ireland, who was noted for her magic healing, to aid him. With her mother, Isolde had nursed him back to life and had discovered that the splinter from Morold's head fitted into a notch in the stranger's sword. She raised the sword to strike him dead, when she realized it was Tristan who lay before her and as she looked into his eyes, she realized that she could not take his life. He departed for home but soon returned to woo her as the bride of King Mark. She tells Brangaene that she refuses to be the bride of the old King, and demands that Tristan shall drink the death potion with her. She orders Brangaene to prepare the drink

as Tristan appears, but Brangaene substitutes the love potion for the death drink, and as Tristan and Isolde drink of it, their love flames up anew.

The prelude to this work is cast in much the same mould as *Lohengrin*; beginning softly, it is developed through a long *crescendo* to a *fortissimo* climax, and then slowly dies away. The whole work is woven on the themes of *Tristan and Isolde*, in which are combined the motives of the *Glimpse*, the *Magic Casket*, the *Love Potion* and the *Deliverance by Death*. Wagner's own description of the prelude is the best analysis of this work:

"Henceforth there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains: longing—longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it Death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

M-41 Tristan and Isolde—Act III

Wagner

The last act takes place in Tristan's castle in Brittany. Here Kurvenal is watching beside his dying master. Isolde has promised to come and join him. Kurvenal has given orders that the shepherd is to play a merry tune if a ship with white sails is seen on the sea. There is a general feeling of desolation and despair, as a shepherd's pipe (English horn) is heard in a sad motive which has been called *The Lay of Sorrow*. Tristan, through whose feverish brain are passing the events of his life, now awakes, and yearning for Isolde, asks if the ship that is bringing her is in sight. The same mournful strain on the English horn gives the negative response. Tristan bids Kurvenal ascend the watch tower that he may better see the sail on the horizon. Soon a new and more joyful strain is heard from the Shepherd's pipe, which is the signal that the ship has been sighted, and that Isolde will soon arrive.

When the merry note is heard, Tristan in his anxiety to reach Isolde tears open his wound and dies at her feet. Too late comes King Mark with his forgiveness. Isolde sings her last farewell to her lover in the mighty *Liebestod* as she sinks in death beside the body of Tristan.

15838-15840 Tristan and Isolde—Love Duet and Love Death (*Liebestod*) Wagner

The great love duet sung by Tristan and Isolde occurs in the second act. Tristan and Isolde, while confessing their love for each other, long for the *Deliverance by Death* which shall free them so that they may be united forever.

Isolde sings the great *Liebestod* or *Love Death* in the final scene of the opera. As she sings this last farewell to her lover, she sinks dying across his dead body. The *Liebestod* is woven from the love themes heard in the second act, but is dominated by the great *Deliverance by Death* motive.

12037 Euryanthe—Overture

von Weber

Von Weber was commissioned to write his opera *Euryanthe* in 1822 by the director of the Theatre an der Wien, Vienna. The libretto by the eccentric poetess Wilhelmina von Chezy was based on a mediæval romance of Count Adolar and his betrothed Euryanthe, who were betrayed through the intrigues of Lysiart and Eglantine. The first performance took place October 25, 1823, and the opera was a failure from the start. This was chiefly due to the absurd libretto. Today with the exception of the joyous and beautiful overture and one or two arias, the score of *Euryanthe* has passed into oblivion.

The overture, which follows the regular sonata pattern, opens with an impetuous theme in the strings. The second subject, taken from the love aria of Adolar, is

given by the wood winds. The free fantasia begins with a mysterious *Largo* given by divided strings, which supposedly depicts Euryanthe kneeling in the crypt beside the tomb of her friend Emma; the development of themes is followed by the recapitulation. Here, however, the second subject is given by the first violins. A brilliant coda brings the overture to its close.

12040 *Der Freischütz*—Overture

von Weber

With his opera, *Der Freischütz*, von Weber laid the foundation for the German Romantic Opera School. The legend, which is the basis of the story, is a very popular one in Germany, being practically the same as that of *Faust* and *The Flying Dutchman*—all following the same theme, the redeeming power of woman's love. Although von Weber adheres to the general outline of the sonata form in this overture, he has also incorporated much of the melodic material of the opera.

The opening theme is given by the French horns, and is the same melody which has become a popular church hymn; the main part of the overture is a *vivace* movement, with the orthodox contrasting subjects, and their usual working out and recapitulation. The coda is based on the second subject.

20525 Hungarian Fantasie

von Weber

This short composition is one of the few solo numbers ever written for bassoon. It not only shows to excellent advantage the tonal characteristics of the instrument, but it is also a good example of a typical Hungarian composition, varying from the slow *lassu* to the spirited *friss*.

15189 Invitation to the Waltz

von Weber

This well-known composition was written in the summer of 1814, and with a number of other brilliant compositions for piano it varied von Weber's labors upon his opera of *Der Freischütz*. Hector Berlioz transcribed it for orchestra in 1819, and in 1896 Felix Weingartner rearranged it even more brilliantly for the modern symphonic orchestra. It is one of the most beautiful concert waltzes in the entire literature of music.

12043 *Oberon*—Overture

von Weber

After the great success of *Der Freischütz*, von Weber was induced to write an opera for Covent Garden Theatre, London, and *Oberon*, or *The Elf King's Oath*, was the result. Here we find the elements of romanticism most fully worked out, and with this opera von Weber became the true creator of the faries of Mendelssohn and the Rhine daughters of Wagner. The libretto of this opera is taken from the poem of Weiland, then very popular in Germany, which was founded on the old romance of Sir Huon of Bordeaux. It is upon this same romance that *A Midsummer-Night's Dream* is built. *Oberon* was first produced on April 12, 1826, under the direction of its composer, who was under contract to conduct the first twelve performances. Von Weber's health was in an alarming condition when he left Germany, and he had a strange presentment that he had said a final farewell to his wife and family. He was found by his host, Sir George Smart, dead in his bed, on the morning of June 5th, a few days before the date set for his return to Germany.

While listening to this sparkling overture, one could scarcely imagine that it had been written by a man who was suffering from a fatal malady. The scene of the opera opens in Fairyland, where a bevy of fairies are watching the slumber of Oberon. The Fairy King has quarreled with Titania, and has vowed never to be reconciled to her until he shall find two lovers constant to each other through trial and temptation. These two lovers Puck finds in Sir Huon of Bordeaux and Rezia. Through many vicissitudes he leads them, but by the aid of a magic horn and their constancy, their troubles are finally over, and they bring happiness once more to Oberon and his queen. At the beginning of the overture, the magic horn call is heard, followed by its echo; by its potent spell all the magic enchantments

of Fairyland are conjured up. Then with a sudden crash, the first subject of the *Allegro con fuoco* commences with a rapid figure for the violins. The second subject, which is first given by the clarinet, to be later taken by the strings, is the melody of Sir Huon's love song. This is in turn followed by a third subject taken from Rezia's grand scene, *Ocean, Thou Mighty Monster*; a short, free fantasia based largely on the second subject is followed by the recapitulation of the first and third subjects; and a short but brilliant coda brings the work to a conclusion.

26780 We Shepherds Sing

26781 To Shorten Winter's Sadness

26783 Welcome, Sweet Pleasure

O Care, Thou Wilt Despatch Me

Hence, Care! Thou Art Too Cruel

Weekes

Thomas Weekes, probably born between 1570 and 1580, died in 1623. We was the greatest of the English madrigal school. His first book of madrigals appeared in 1597, and several other books of his works were later published. In addition to madrigals, he wrote much church music and a few small instrumental works.

The madrigals given on these records are outstanding examples of Weekes' genius. He was supposed to have a "daring use of novel harmonies" and also "the fertility of his imagination colored his ideas even to single words and phrases."

We Shepherds Sing, *To Shorten Winter's Sadness* and *Welcome, Sweet Pleasure* are from the "Collection of Five Part Ballets and Madrigals" published by Weekes in 1598.

O Care, Thou Wilt Despatch Me and *Hence, Care! Thou Art Too Cruel* are also five-part madrigals taken from the collection published in 1600.

4198 Schwanda, the Bagpipe Player—Polka and Furiant

Weinberger

A new name in the musical world, that of Jaromir Weinberger (1896—), has come out of Czecho-Slovakia with the appearance of *Schwanda, the Bagpipe Player*, a folk opera of Bohemian life which was produced at the Czech National Theater, Prague, April 27, 1927. Weinberger, born in Prague, received his earliest musical training in his native land, later coming to America, where he taught at Cornell University for a number of years.

The success of *Schwanda* has been unparalleled in opera history. Two thousand performances were given in Europe between 1927 and 1931.

The story is an old Bohemian folk tale. Schwanda, the Bagpiper of Strakowitz, has a beautiful wife, Dorota, who is much admired by the robber chief Babinsky. Hoping to get Schwanda out of his way that he may make love to Dorota, Babinsky persuades the piper to go out on an adventure. Dorota, unknown to her husband, follows him. She rescues him from a forced marriage with Queen Ice Heart who has fallen madly in love with his music. When the Queen discovers Schwanda has a wife, she orders him beheaded, but the trickery of Babinsky and his own merry music save his life. After various adventures, including a trip to Hell, where he charms all the devils with his dance tunes, Schwanda is restored to his own farmyard and his faithful wife.

The *Polka* is played by Schwanda before the Queen, and it is with this jolly old Bohemian dance that the bagpiper wins her love.

The *Furiant*, which is a rapid Bohemian dance with strongly accented rhythm, is played when Schwanda is rescued from the executioner's block. So merry is his music that all the members of the court and the guards dance gaily off leaving Schwanda and Dorota free to go home.

M-654 Under the Spreading Chestnut Tree

Weinberger

Jaromir Weinberger, although born in Prague, lived for many years in America and was greatly interested in American and English folk tunes as well as those from his own native Bohemia. He tells us that he was inspired to use the English folk tune, *Under the Spreading Chestnut Tree*, after seeing in a newsreel a picture

of a boys' camp in England, in which King George sang with his youthful subjects this old English folk air.

In writing the variations on the old tune, Weinberger has used forms that were popular in a bygone England. No. 1, for example, is entitled, *Her Majesty's Virginal*. No. 2 is called *The Madrigalists*. The third variation is dedicated to *The Black Lady of Shakespeare's Sonnets*. No. 4 is *The Highlanders*. No. 5 is called *Pastorale* and was inspired by an old English landscape painting. No. 6 is supposed to depict Mr. Weller of "Pickwick Papers" giving his impression of widows. The bassoon represents Mr. Weller. The last variation is dedicated to Princess Elizabeth, Electress Palatine and Queen of Bohemia (1596-1662). Elizabeth Stuart was the daughter of James I of England; and, as Weinberger says, "She was the unhappy winter queen of my unhappy native country." The fugue that follows is of great magnitude and remarkably worked out, both as to technical construction and instrumentation.

22082 All Through the Night

Welsh

This song is set to an old Welsh air, originally known as *Poor Mary Ann* (*Ar Hyd y Nos* in Welsh). It is a most interesting example of the earliest folk song, the first phrase of four measures being here twice repeated. This is a perfect example of binary form.

22166 Ash Grove

Welsh

This is a legendary folk song from Wales, which has several sets of words. No one knows how old the tune actually is.

26780 The Love Bird

de Wert

Jacques de Wert (1536-1596) was a famous madrigal composer of Flanders, who went to Italy as a chorister when but a boy. He later was attached to the church of Santa Barbara at Mantua. He wrote many compositions which include eleven books of madrigals. Among the composers of his time, he was regarded as of supreme importance. Palestrina described him as "a truly rare virtuoso."

The Love Bird (*Un jour je m'en allai*) is a charming love song quite French in its feeling and very similar to the madrigal style of the period.

4086 Toccata

Widor

Charles Marie Widor (1844-1937), one of the most distinguished organists in France, was the successor to César Franck as the organ teacher of the Paris Conservatoire and has long been regarded as one of the greatest masters of organ playing in the world. Many of the best modern organ compositions follow the old formal patterns of the classic masters, this *Toccata* being an outstanding illustration.

M-275 Concerto No. 2, in D Minor, for Violin

Wieniawski

Henri Wieniawski (1835-1880) was one of the greatest violin virtuosos of the 19th century. Born in Poland, he was educated in Paris and because of his tours he became known all over the world as a dazzling and brilliant violinist. Technical difficulties did not exist for him and all his works are as brilliant and spectacular as was his own playing. He wrote two concertos for violin and orchestra of which this work is the best known.

4317 Sweet Honey Sucking Bees

Wilbye

John Wilbye (1574-1638) was a follower and pupil of William Byrd. Many of the English authorities on music have ranked him with Henry Purcell as being one of the greatest musicians England has produced. Wilbye was interested in composing for instruments as well as voices and wrote a collection of short works for stringed instruments which he called *Fancies For Strings*.

15166 Con Lagrime e Sospir (Not Crying am I)

Willaert

Adrian Willaert (1480-1562) was one of the most important masters of the

third period of the Netherland school. He founded the great instrumental school of Venice and was deeply interested in the secular forms as well as those of the church.

Con Lagrime e Sospir is a typical Italian madrigal. It is the plaintive song of a lover and is sung to a lyrical melody which is typical of the Italian school of this time. Originally written to be sung by a group of voices, its performance on this record by a tenor voice with lute accompaniment is equally effective.

M-769 Fantasia on a Theme by Thomas Tallis

Williams

Thomas Tallis (1505-1585) was one of the great musicians of the 16th century and served as Gentieman of the Chapel Royal during the reign of four English monarchs, Henry VIII, Edward VI, Mary and Elizabeth. With William Byrd he shared a special license granted in the year 1575, that these two men should have exclusive right to print music and music paper for 21 years. Tallis was the first to set English words to the music used for ceremonies in the Church of England. His music is becoming known to music lovers of the modern day who find it of rare beauty and of genuine worth.

Vaughn Williams, the modern English composer, chose as the theme for this *Fantasia* one of the eight melodies which Tallis had composed in 1567 for the Metrical Psalter of Matthew Parker, then Archbishop of Canterbury. The melody was set to the Second Psalm which, in the good Archbishop's metrical version, reads:

"Why fumeth in sight the Gentile spite
In fury raging stout?"

The Tallis theme, written in one of the old ecclesiastical modes of the day, is first given by the lower strings. Then follow the variations upon it.

DM-916 London Symphony

Williams

London Symphony was written in 1912-13. Although it is not the first musical work to be connected with the great city, no one has ever painted in tone four such striking tone pictures of London as has Ralph Vaughn Williams in this work. As one critic says:

"There is something steady and constant which unites the London of today with the London of Samuel Pepys and which the Londoner owns often unconsciously as the spirit of the place. It seems to be that which Dr. Vaughn Williams has tried to get at in his music. It is a real symphony and a real reflection of the true London spirit."

When *London Symphony* was performed for the first time in America under the direction of Albert Coates in 1920, the conductor gave the world the following description of the work:

FIRST MOVEMENT

"The first movement opens at daybreak by the river. Old Father Thames flows calm and silent under the heavy gray dawn, deep and thoughtful, shrouded in mystery: London sleeps, and in the hushed stillness of early morning one hears 'Big Ben' (the Westminster chimes) solemnly strike the half-hour.

"Suddenly the scene changes (*Allegro*):

One is on the Strand in the midst of the bustle and turmoil of morning traffic. This is London street life of the early hours—a steady stream of foot passengers hurrying, newspaper boys shouting, messengers whistling, and that most typical sight of London streets, the coster-monster (Coster 'Arry), resplendent in pearl buttons, and shouting some coster song refrain at the top of a raucous voice, returning from Covent Garden Market, seated on his vegetable barrow drawn by the inevitable little donkey.

"Then for a few moments one turns off the Strand into one of the quiet little streets that lead down to the river, and suddenly the noise ceases, shut off as though by magic. We are in that part of London known as the Adelphi, formerly the haunt of fashionable bucks and dandies about town, now merely old-fashioned houses and shabby old streets, haunted principally by beggars and ragged street urchins.

"We return to the Strand and are once again caught up by the bustle and life of London—gay, careless, noisy, with every now and then a touch of something merrier, something inexorable, as though one felt for a moment the iron hand of the great city—yet, nevertheless, full of that mixture of good humor, animal spirits, and sentimentality that is so characteristic of London.

SECOND MOVEMENT

"In the second movement the composer paints us a picture of that region of London which lies between Holburn and the Euston Road, known as Bloomsbury. Dusk is falling. It is the damp and foggy twilight of a late November day. Those who know their London know this region of melancholy streets, over which seems to brood an air of shabby gentility—a sad dignity of having seen better days. In the gathering gloom there is something ghost-like. A silence hangs over the neighborhood, broken only by the policeman on his beat.

"There is tragedy, too, in Bloomsbury, for among the many streets between Holburn and Euston there are alleys of acute poverty and worse.

"In front of a 'pub,' whose lights flare through the murky twilight, stands an old musician playing the fiddle. His tune is played in the orchestra by the viola. In the distance the 'lavender cry' is heard: 'Sweet lavender; who'll buy sweet lavender?' Up and down the street the cry goes, now nearer, now farther away.

"The gloom deepens, and the movement ends with the old musician still playing his pathetic little tune.

THIRD MOVEMENT

"In this movement one must imagine one's self sitting late on a Saturday night on one of the benches of the Temple Embankment (that part of the Thames Embankment lying between the Houses of Parliament and Waterloo bridge). On our side of the river all is quiet, and in the silence one hears from a distance, coming from the other side of the river, all the noises of Saturday night in the slums. 'The 'other' side, the south side of the River Thames, is a vast net-work of very poor quarters and slums.)

"On a Saturday night these slums resemble a fair; the streets are lined with barrows, lit up by flaming torches, selling cheap fruit, vegetables, produce of all kinds; the streets and alleys are crowded with people. At street corners coster girls in large feather hats dance their beloved 'double-shuffle jig' to the accompaniment of a mouth organ. We seem to hear distant laughter; also every now and then what sounds like cries of suffering. Suddenly a concertina breaks out above the rest; then we hear a few bars on a hurdy-gurdy organ. All this, softened by distance, melted into one vast hum, floats across the river to us as we sit meditating on the Temple Embankment.

"The music changes suddenly, and one feels the Thames flowing silent, mysterious, with a touch of tragedy. One of London's sudden fogs comes down, making Slumland and its noises seem remote. Again, for a few bars, we feel the Thames flowing through the night, and the picture fades into fog and silence.

FOURTH MOVEMENT

"The last movement deals almost entirely with the crueler aspects of London, the London of the unemployed and unfortunate. After the opening bars we hear the 'Hunger March'—a ghostly march of those whom the city grinds and crushes, the great army of those who are cold and hungry and unable to get work.

"We hear again the noise and bustle of the streets (reminiscences of the first movement), but these now also take on the crueler aspect. There are sharp discords in the music. This is London as seen by the man who is 'out and under'; the

man 'out of a job,' who watches the other man go whistling to his work; the man who is starving, watching the other man eat—and the cheerful, bustling picture of gay street life becomes distorted, a nightmare seen by the eyes of suffering.

"The music ends abruptly, and in the short silence that follows, one again hears 'Big Ben,' chiming from Westminster tower.

"There follows the epilogue, in which we seem to feel the great deep soul of London—London as a whole, vast and unfathomable—and the symphony ends as it began, with the river—old Father Thames—flowing calm and silent, as he has flowed through the ages, the keeper of many secrets, shrouded in mystery."

M-440 Symphony in F Minor

Williams

This symphony by Ralph Vaughn Williams (1872-) is a recent work by this distinguished English composer. It was produced on April 10, 1935, in London and is an interesting work for several specific reasons. There are two fundamental themes used throughout as motto themes. The first is the use of the letters B, A, C and H, which many composers have already used as the material for sets of variations. The second motto subject is an ascending scale for wood winds and strings which follows the use of the B, A, C, H motif. These two themes form the first subject of the first movement, the contrasting second subject being given by the strings and wood winds. The movement follows the sonata pattern but in a freely flowing manner characteristic of modern music and working up to a climax of great power.

The second movement is reminiscent of the subject matter heard in the first movement. Note the use of the principal subject played by the violins with *pizzicato* accompaniment on the strings. There is an interesting development and a beautiful use of the solo flute as it is heard in the cadenza against the chief "motto" theme sounded by the muted trombones.

The third movement, *Scherzo*, begins with a lively subject given out by the bassoons and basses. This is followed by reminiscences of the two mottos of the first movement. Note the fugue developed by the tuba and bassoon. The finale follows the *Scherzo* without interruption. This is a vigorous yet dignified movement. The themes are suggestive of those previously heard through the work, the great fugue at the end being based on the first subject of the first movement. The ending of the work brings a final statement of the first motto theme.

19889 Listen to the Mocking Bird

Septimus Winner

This composition was written in 1855 by a Philadelphian, Septimus Winner (1827-1902), who was inspired by Dick Milburn, a colored whistler, also of Philadelphia. It was one of the most popular airs of Civil War days. The record is played by an orchestra with the tenor and soprano supported by a whistling obbligato.

4271 Italian Serenade in G Major

Wolf

Although his songs are rightly considered among the greater works in song literature, Hugo Wolf (1860-1923) wrote only three instrumental compositions of importance—the string quartet in D minor, the symphonic poem, *Penthesilea* and this *Italian Serenade* for small orchestra.

It was Wolf's original intention to write a three movement work for small orchestra. The first movement was elaborated from an earlier composition, written in 1887, as a string quartet. The second movement was to be an *Intermezzo* and the third a *Tarantella*. Only the first movement was finished before the great affliction came on Wolf which brought his death from insanity.

Ernest Newman says of it:

"The *Italian Serenade* is a wholly beautiful little piece which has all the fine delicate poetry of the Italian songs with the added fragrance and warmth of atmosphere that the orchestral coloring gives."

Note the superb use of the solo viola.

Songs

Wolf

(For Victor Record Numbers See Program XXX, Part II.)

The songs of Hugo Wolf are regarded as among the most dramatic expressions to be found in modern German music. Each of Wolf's songs is individual and he has been often compared to Shakespeare because of his immense variety of characters. Two predominant qualities of his music are the importance of piano accompaniment and the direct manner in which the music follows the words of the song. Much has been written about the influence of Wagner on Wolf, and it is true that the idea of the *leitmotif* is an outstanding feature of Wolf's songs. Yet they are not operatic; every song is a true lyric, written according to the old German song tradition, and each one is a musical portrait in itself.

Wolf selected his poems with care. They were good poetry which demanded good musical settings. He chose from the works of Goethe, Eichendorff, Mörike, Heyse, Geibel, Shakespeare, Heine, Lord Byron and Michelangelo.

Wolf became acquainted with the poems of Eduard Mörike (1804-1875), the German pastor-poet, shortly after Mörike's death. In the year 1888, he set over fifty of the Mörike poems, including *Verborgenheit*, *Das Verlassene Mädlein*, *Storchenbotschaft*, *Der Gartner*, *Auf ein altes Bild*, *Peregrina No. 1*, *In der Frühe*. *Anakreons Grab*, a poem by Goethe, also belongs to this year as does *Heimweh* by Eichendorff. Wolf must have written on the average of a song a day during that year.

Du denkst mit einem Fädchen and *Auch kleine Dinge* are settings from the Italian Song Book of poems of Paul Heyse and date from the year 1891.

In dem schatten meiner Locken is from the Spanish Song Book of Heyse, 1889.

2029 Frühling übers Jahr (Next Year's Spring)

Wolf

Hugo Wolf was twenty-eight years old in the year 1888, which saw the composition of many of his greatest songs. He wrote ninety-three songs during this year, *Frühling übers Jahr* being dated November 21st. During 1888 and 1889 he set over fifty of the poems of Goethe, of which this song is one of the best known.

1742, 1743 Jewels of the Madonna—Intermezzos (Before Acts I and II)

Wolf-Ferrari

No work of modern days has met with such immediate success as the *Jewels of the Madonna*, which was given its initial performance in Italian by the Chicago Opera Company, in January, 1912.

In this work Wolf-Ferrari (1876-) has told the story of a commonplace incident of every-day life in Naples, and the score reflects the folk music of this interesting place. The work opens without an orchestral overture, but there are beautiful entr'actes or intermezzos between each act. It will be recalled that this is a favorite custom of Italian composers, the *Intermezzo* from *Cavalleria Rusticana* being a striking example. These *Intermezzos* precede Acts II and III of the opera.

4412 The Secret of Suzanne—Overture

Wolf-Ferrari

One of the most charming of the short operas of the modern day is *The Secret of Suzanne*. Although this little work is in but one act, it is full of bright and sparkling music. It was first given in America by the Chicago Opera Company in 1911.

The overture begins without introduction, the violins and wood winds playing a rapid, merry theme which is followed by the second subject of similar character, given by the flute and clarinet. Then both subjects are played together, the first being given by the wood winds and trumpets, while the violins play the second. There is a very short development and the overture comes to a happy and joyous ending.

20895 Stars of the Summer Night

Woodbury

This setting of Longfellow's poem from "The Spanish Student" has long been a favorite serenade of college glee clubs.

It was written by Isaac B. Woodbury (1819-1858) (himself a member of a traveling glee club), who was a pupil and follower of Lowell Mason. He wrote many hymns and was a teacher of singing. Another of his well-known songs is *The Old Oaken Bucket*.

1141 La Paloma (The Dove)

Yradier

Of the many *Dove Songs* to be found in folk music, the best known is this Spanish song by Sebastian Yradier (1809-1865), which is equally popular in Spain, South America, and Mexico.

8924, 8925 Chorale and Fugue in D Minor, Opus 4

Zemachson

Arnold Zemachson was born in Russia in 1892, and his earliest education in music was in his native land. When he was eighteen, Zemachson came to America and has since been identified with the music of his adopted country. A great admirer of Bach, Zemachson has returned to some of the early forms of the classical school. He has written also works for chorus, sonatas for piano, string quartets and an interesting concerto grosso for full orchestra.

This *Chorale and Fugue in D Minor* is worked out in the strictest polyphonic style of the classicist. The chorale, which has frequently been attributed to Bach, was original with Zemachson. This work was written in 1926. The *Andante* theme of the chorale opens in the wood winds, later to be taken up by the strings. The fugue which follows, *Allegro*, is given out by the violins and carried to its mighty climax by the full orchestra.

Pronunciation Table—Artists, Composers, Operas and Titles

Abt (<i>Abbt</i>)	Bergère Légère (<i>Bair-zhair'-Lay-zhair'</i>)
Adagio lamentoso (<i>Ab-dajb'-o</i> <i>Lab-ment-ob'-sob</i>)	Beriot (<i>Bay'-ree-ob</i>)
Adelaide (<i>Ab-dub-lab-eè-dub</i>)	Berlioz (<i>Bair'-lee-oss</i>)
Aeolian (<i>Ay-ob'-leahn</i>)	Bizet (<i>Bee-zay</i>)
Africana (<i>Af-ree-kab'nab</i>)	Bjoerling (<i>Byur-ling</i>)
Aida (<i>Ab-ee'-dab</i>)	Bleking (<i>Blay'-king</i>)
Albeniz (<i>Al-bay'-neth</i>)	Blockz (<i>Blocks</i>)
Alborada (<i>Ahl-bob-rab'-dab</i>)	Blumenthal (<i>Blu'-men-tahl</i>)
Algerienne (<i>Al-jee'ree-en</i>)	Boccherini (<i>Bohk-ayr-een'-y</i>)
Alfano (<i>Al-fah'-nob</i>)	Boethius (<i>Bo-ee'-ti-us</i>)
Alvarez (<i>Ahl'-va-reth</i>)	Bohème (<i>Boh-ehm'</i>)
Amaryllis (<i>Ab-mahr-yl'-lees</i>)	Bohm (<i>Bome</i>)
Amonasro (<i>Abm-ob-nabz'-rob</i>)	Boieldieu (<i>Boh-eld-yuh</i>)
Andrea Chenier (<i>Abn-dray-a'</i> <i>Sheb-neay'</i>)	Boisdeffre (<i>Bwah-deffr</i>)
Anitra (<i>A-nee'-trah</i>)	Boito (<i>Boh-ee'-toh</i>)
Arditi (<i>Ahr-dee'-tee</i>)	Bolero (<i>Boh-lay'-roh</i>)
Arensky (<i>Ah-ren'-ski</i>)	Bononcini (<i>Bo-non-chee'-nee</i>)
Arlesienne (<i>L'</i>) (<i>L'Abri-lay'-see-enn</i>)	Bori (<i>Boh'-ree</i>)
Arne (<i>Arn</i>)	Borodin (<i>Boh'-ro-din'</i>)
Ase (<i>Oh-ab-seh</i>)	Bourrée (<i>Boor-ray</i>)
Attila (<i>At-til-lah</i>)	Boynet (<i>Bwa-nay</i>)
Aubade Provençale (<i>Ohbald'</i> <i>Proh-von-sahl'</i>)	Brahms (<i>Brahms</i>)
Auber (<i>Oh'-bare</i>)	Brescia (<i>Bresh'-sha</i>)
Audran (<i>Oh-drabn'</i>)	Brindisi (<i>Brin-dee'-see</i>)
Azucena (<i>Abz-you-chay-nah</i>)	Bruckner (<i>Brook'-ner</i>)
	Bruneau (<i>Brü-noh</i>)
	Buxtehude (<i>Bux-te-who-da</i>)
	Byrd (<i>Bird</i>)
Bach (<i>Bahkh</i>)	Caccini (<i>Kah-chee-nee</i>)
Bachaus (<i>Back'-hous</i>)	Cacophony (<i>Ka-kahf'-oh-ny</i>)
Badinage (<i>Bah-dee-nahzh'</i>)	Calvisius (<i>Kal-vee'-see-oos</i>)
Balalaika (<i>Bah-la-lie'-ka</i>)	Caronna (<i>Kahr-rohn'-nah</i>)
Balakirev (<i>Bah-lah-key'-reef</i>)	Carrousal (<i>Kar-rou-sall'</i>)
Balfe (<i>Bahl'-fuh</i>)	Caruso (<i>Kah-roo'-sob</i>)
Ballo in Maschera (<i>Bah'-loh een</i> <i>Mahs-keh-rah</i>)	Casals (<i>Kah-sahls'</i>)
Barbaini (<i>Bahr-bah-ee'-nee</i>)	Casse Noisette (<i>Cass-ñwaz-ett'</i>)
Barbiere di Siviglia (<i>Bahr-beay'-reb-dee</i> <i>See-veel'-yah</i>)	Castelnuovo-Tedesco (<i>Cas'-sel-noo-ob'-voh-Tay-des'-ko</i>)
Barbirolli (<i>Bar-bir-o-lee</i>)	Cavaliere (<i>Kah-vahl-yair'-ee</i>)
Barcarolle (<i>Bahr-kah-roll'</i>)	Cavalleria Rusticana (<i>Kah-vahl-leh</i> <i>ree'-ah Roos-tih-kah'-nah</i>)
Barer (<i>Baa'-ray</i>)	Cesti (<i>Chehs'-tee</i>)
Barrere (<i>Bah'-rare</i>)	Chaliapin (<i>Shal-yah'-pin</i>)
Bauer (<i>Bow'-urr</i>)	Chabrier (<i>Shah-bree-ā</i>)
Bayreuth (<i>By'-roit</i>)	Chaminade (<i>Shah-mee-nahd'</i>)
Beethoven (<i>Bay'tow-ven</i>)	Charpentier (<i>Shar-pon'-tee-ay</i>)
Behrend (<i>Beh'-rend</i>)	Chavez (<i>Shad'-vez</i>)
Bellini (<i>Bell-lee'-nee</i>)	Cheng (<i>Chēng</i>)
Berg (<i>Bairkh</i>)	Cherubini (<i>Keh-roo-bee'-nee</i>)

Chopin (*Sho-pahn*) (Nasal)
 Christofori (*Krees-toh-fob'-ree*)
 Codolini (*Koh-doh-lee'-nee*)
 Coenen (*Koo'-nen*)
 Colazza (*Koh-lat' zah*)
 Concerto (*Con-cher'-to*)
 Contes d'Hoffman (*Kabnt doff'-mahn*)
 Coq d'Or (*Coke-door*)
 Corelli (*Coh-rel-lee*)
 Corsi (*Kor'-see*)
 Cortot (*Kobr-toh')*
 Cöthen (*Kay'-ten*)
 Couperin (*Koo-per-rah'n*)
 Courante (*Koo-rhant'*)
 Courboin (*Coor-bwan*)
 Cracoviak (*Krah-koh'-vi-ak*)
 Crestani (*Kres-tab'-nee*)
 Croatian (*Kroh-ay'-shi-an*)
 Cui (*Kwee*)
 Cujus Animam (*Ku'-yus Ah'-nee-mam*)
 Czecho-Slovakia (*Chek'-o-slo-vah'-ki-a*)
 Cygne, Le (*Luh Seen'-yuh*)
 Czardás (*Tshahr'-dahss*)
 Czerny (*Chair-nee*)

d'Albert (*Dahl'-bare*)
 Daquin (*Dab-kan'*) (nasal)
 Dargomiisky (*Dahr-go-mizk'-ske*)
 David (*Dab'-veed*)
 Debussy (*Deb-biis'-see*)
 de Falla (*de Fahl'-ya*)
 de Gogorza (*Deh Goh-gor'-tha*)
 d'Hardelot (*Dard'-loh*)
 Del Campo (*Del Kamp'-o*)
 Delibes (*Duh-leeb')*
 Delius (*De-lius*)
 de Sabata (*Sab-bah'-tah*)
 de Pachmann (*dub-Pahk'-man*)
 de Sarasate (*Sar-ab-sab'-tay*)
 de Severac (*de-Sev-er-ack*)
 Dohnanyi (*Doh-nahn'-yeé*)
 Don Carlos (*Don Kabr'-los*)
 Don Giovanni (*Don Jo-vahn'-nee*)
 Donizetti (*Don-i-tzet'-tee*)
 Don Juan (*Don Wahn')*
 Donne Curiose (*Don-neh*
Koo-ree-ob'-seh)

Don Pasquale (*Don-Pahss-quah'-leh*)
 Drdla (*Derd'-lah*)
 Dubois (*Du-bwah')*
 Dukas (*Du'-kah*)
 Duparc (*Doo-park*)
 Dupré (*Dü-pray*)
 Dumka (*Dum'-kah*)
 Dvořák (*Dvor'-zhak*)

Ein'feste Burg (*Eyn Fes'-tuh Boorg*)
 Elgar (*El'-gahr*)

Elisir d'Amore (*Ay-lee-seer'*
dab-mob'-reh)
 Elman (*Ell'-mahn*)
 Embouchure (*Anh-boo-shoor*)
 En Bateau (*Ohn Bab-toe*)
 Ernani (*Ayr-nah'-nee*)
 Espagnole (*Es-pahn-yoh'l')*
 Euridice (*U-rid'-i-see*)
 Exultate Juste (*Ek-sool-tah'-tay*
Yoo'-tay)

Fackeltanz (*Fak'-ell-tabns*)
 Falkenstein (*Fal'-ken-stine*)
 Falstaff (*Fahl-staf')*
 Faure (*Fohr*)
 Fauré (*Foh-ray*)
 Faust (*Fowst*)
 Favorita (*Fah-voh-ree'-tab*)
 Fedora (*Fay-doh'-rah*)
 Ferree (*Fer-ray')*
 Fibich (*Fee'-bikh*)
 Fidelio (*Fee-day'-li-oh*)
 Filiae Jersusalem (*Fee'-lee-ay*
Yay-roo'-zah-lem)
 Fille du Régiment (*Fee'-yeh-du*
Rayzh-ee-mong')

Flagstad (*Flahg'-shah't*)
 Flauto Magico (*Flau'-toh Maj'-ee-koh*)
 Flonzaley (*Flon-zah'-lee*)
 Flotow (*Floh'-toh*)
 Forza del Destino (*Fort'-sah del*
Des-tee'-noh)

Fra Diavolo (*Frah Deah'-voh-loh*)
 Francesco (*Frahn-chayss'-koh*)
 Franchetti (*Frahn-ket'-te*)
 François (*Frahn-swah*)
 Franck (*Frahnk*)
 Franz (*Frahntz*)
 Freia (*Fry'-ah*)
 Freischütz (*Fry'-sheetz*)
 Furiant (*Foo'-ree-ahnt*)

Gabrilowitsch (*Gab-bril-ob'vitch*)
 Gade (*Gab'-deh*)
 Galli-Curci (*Gal-lee Koor'-chee*)
 Gasparone (*Gahs-par-ob'-neh*)
 Gavotte (*Gah-vott')*
 Giacomo (*Jah-koh-mo*)
 Gialdini (*Jahl-dee'-nee*)
 Giannini (*Jah-nee'-nee*)
 Gigli (*Jeel'-yee*)
 Ginster (*Ghin-ster*) (Hard G)
 Gioconda (*Joh-kon'-dah*)
 Giordano (*Johr-dah'-no*)
 Glazounov (*Glah-zoo-nof*)
 Glière (*Glee-air')*
 Gluck (*Glook*)
 Godard (*Go-dahr*)

Goethe (*Gay'-tah*)
 Gomez (*Goh'-mez*)
 Gossec (*Goh'-seck*)
 Götterdämmerung
 (*Gay-ter-dame'-er-oong*)

Gottschalk (*Got'-shalk*)
 Gounod (*Goo'-nob*)
 Goya (*Goy'ah*)
 Goyescas (*Goy-es'-kas*)
 Granados (*Grahn-ab'-dos*)
 Grechaninov (*Gret-cha-knee'-noff*)
 Grieg (*Greeg*)
 Grodski (*Grod-skee*)
 Grünfeld (*Greun'-feld*)
 Guarany, II (*El Gair'-ab-nay*)
 Guido (*Gwee'-do*)
 Guilmant (*Geel-mohn'*)

Halévy (*Ab-läy'-vee*)
 Hambourg (*Hahn-boorg*)
 Händel (*Hen'-dell*)
 Hänsel und Gretel (*Hen'-sel oont*
 Gray'-tel)

Harsányi (*Har-san'-yee*)
 Haydn (*Higb'-dn*)
 Heifetz (*Higb'-fetz*)
 Heldenleben (*Hell'-den-lay-ben*)
 Hérodiade (*Ay'-rohd'-yadd'*)
 Héroïque (*Ab-rob'-eek'*)
 Herold (*Ay'rol*)
 Hesapiko (*Hehs-ab-peek'-oh*)
 Hindemith (*Hin'-de-mith*)
 Hippolyte et Aricie (*Ip-pol-leet'-eh*
 Ar-ee-see)

Honegger (*Ahn'-egg-er*)
 Hora (*Hob'-rah*)
 Horowitz (*Hob'-ro-vitz*)
 Hubay (*Oo-by*)
 Huguenots, Les (*Lavs Oo-gnoh'*)
 Humperdinck (*Hoom'-per-dink*)
 Hüsch (*Hish*)

Ibert (*Ee'-bair*)
 d'Indy (*Dan'-dee*)
 Inflammatus (*In-flah-mah'-toos*)
 Intermezzo (*In-ter-met'-zo*)
 Iphigenia in Aulis (*Ee-fee-zhay'-nee-ab*
 in Au'-liss)
 Ippolitov-Ivanov (*Eep-pol-lee'-tof*
 Ee-vahn-of)

Iris (*Ee-ris*)
 Isolde (*E-sol'-dah*)
 Iturbi (*Ee-tour'-bee*)

Janáček (*Yan-a-tchek*)
 Jakobowski (*Yab-kob-boff'-skee*)
 Järnefelt (*Yär-ne-felt*)
 Jensen (*Yen'-sen*)

Jeritza (*Yeh'ritzah*)
 Joachim (*Yo-ahk-im*)
 Jocelyn (*Joss'-lin*)
 Johnny Spielt Auf (*Johnny Schpeeit'*
 Owf)

Jomelli (*Yo-mel'-ee*)
 Jongleur (*Zhon-gleur'*)
 Joseffy (*Yo-zeff'-fee*)
 Josquin Des Pres (*Zhos-kan' Dub-pray*)
 Jota (*Hob'tab*)
 Journet (*Zhur-nay*)
 Judas Maccabaeus (*You'-dahss*
 Mah-kah-bay'-uhss)
 Juive, La (*La-Zhoo-eev'*)

Kalinnikov (*Kab-lin'-i-koff*)
 Kalamatinos (*Kal'-ah-may-tee-ab'-*
 nohs)

Kamarinskaia (*Kah-mahr-ins-kah'-yah*)
 Kaminski (*Kah-min'-ski*)
 Kammenoi Ostrow (*Kahm'-men-oi*
 Os'-troff)

Kanoon (*Kah-noon'*)
 Ketèlbey (*Keh-tell'-by*)
 Kjerulf (*K'yay'-roolf*)
 Kodály (*Ko-die*)
 Kollo (*Kob'-loh*)
 Korjus (*Kore'-yuss*)
 Koto (*Kob'-toh*)
 Koussevitsky (*Koo-se-vit'-ske*)
 Kreisler (*Krice'-ler*)
 Kubelik (*Koo'-beh-leek*)
 Kuolema (*Koo-oh-lay'-mah*)

Lakmé (*Lak-may'*)
 Lalo (*Lab-low*)
 Landowska (*Lan-doff'-ska*)
 Lashanska (*Lah-shan'-skah*)
 Lehman (*Lay'-mahn*)
 Lécocq (*Le-coke'*)
 Lemmoné (*Lem-mo'-neh*)
 Leoncavallo (*Lay-ohn-kah-vahl'-low*)
 Laidow (*Lee'-ab-doff*)
 Liebesfreud (*Lee'-bes-froyd*)
 Liebestraum (*Lee'-bes-troum*)
 Lieurance (*Leu-rahmc'*)
 Linda Mia (*Lin'-dah Mee'-ah*)
 L'Isle, de (*Dub-Leel'*)
 Liszt (*List*)
 Loëillet (*Lwa-yay'*)
 Loewe (*Lay'-vuh*)
 Lohengrin (*Lob'-en-grin*)
 Lombardi (*Lohm-bar-dih*)
 Lucia (*Loo'-chee'-ah*)
 Lucrezia Borgia (*Loo-kray'-tz-yah*
 Bor'-jah)
 Lully (*Lüh'-lee*) (or *Loo'-le*)

Maggini (*Mad-jee'-nee*)
 Mahler (*Mah'-ler*)
 Malaguena (*Mah-lah-gu-ay'-nah*)
 Malipiero (*Mahl-ee-p'ya'-roh*)
 Mandolinata, La (*Lah Man-doh-lee-nah'-tah*)

Maçon Lescaut (*Mah-non' Les-koh')*
 Marseillaise (*Mahr-say-yai'z*)
 Martinelli (*Mar-tin-el-lib*)
 Martucci (*Mahr-toot'-chee*)
 Masaniello (*Mah-san-nyel'-loh*)
 Mascagni (*Mas-kahn'-yee*)
 Mascotte (*Mas-kot' or Mas'-kot*)
 Masse (*Mah-say')*
 Massenet (*Mass'n-nay')*
 Matzenauer (*Mahitz-en-au'er*)
 Mazurka (*Mah-zoor'kah*)
 Medici (*Med'-ah-chee*)

Mefistofele (*May-fee-stoh'-feh-leh*)
 Méhul (*May-ül*)

Meistersinger (*My'-ster-zing-er*)

Melchior (*Mel'-kee-or*)

Menges (*Men-gays*)

Mendelssohn (*Men'-dl-sohn*)

Menuhin (*Men'-oo-win*)

Mentra Gwen (*Men'-trah Gwen')*

Mero (*Mehr'-ro*)

Meyerbeer (*My'-er-bair*)

Mezzo (*Met'-zoh*)

Miaskovsky (*Mee-ahs-kuff'-ske*)

Mickiewicz (*Mits-kyäy'-vich*)

Mignon (*Meen-yon')*

Mikado (*Mi-kah'-doh*)

Milhaud (*Meel-hoh')*

Mime (*Meé-muh*)

Minolfi (*Meen-ol'-fee*)

Mirella (*Mih-rel'-lah*)

Moïseiwitsch (*Mo-ee-say'-e-vitsh*)

Molodka (*Moh-lod'-kah*)

Monsigny (*Mohn-seen'-ye*)

Montemezzi (*Mohn-tee-met'-tzee*)

Monteverde (*Mon-teh-vair'-dee*)

Moscheles (*Mosh'-eh-les*)

Moszkowski (*Mohsh-koff'-skee*)

Mozart (*Moh'-tsart*)

Moysé (*Moy-seh*)

Mussorgsky (*Moo-sorg'-skee*)

Muzio (*Moo'-tzee-oh*)

Naprávnik (*Nah-prahf'-neek*)

Navajo (*Nah'-vah-hoh*)

Natoma (*Nah-toh'-mah*)

Nicholai (*Nee-koh-lie*)

Nibelung (*Nee'-bel-oong*)

Nibelungen (*Nib'-el-ung-en*)

Norma (*Nor'-mah*)

Nozze di Figaro (*Not-zeh dee Féé-gahr-oh*)

Nürnberg (*Noo'-rem-burg*)

Oberon (*Oh'-ber-on*)

Oboe (*Oh'-boh*)

Offenbach (*Of'-fen-bakh*)

Offertorio e comunione (*Of-fer-toh'-re-oh ay com-moo-nee-oh'-nah*)

Onegin (*On-yay'-gen*)

Orfeo ed Euridice (*Or-feh'-oh ayd Ay-oo-ree-dee'-cheh*)

Oriental (*Oh-re-ahn-tahl')*

Ormandy (*Awr'-man-de*)

O sole mio (*Oh-soh'-lay-mee'-oh*)

Otello (*Oh-tel'-loh*)

Ottoboni (*Ot-to-bo'-ni*)

Oxdansen (*Oks'-dan-zen*)

Paderewski (*Pad-er-ef'-skee*)

Paganini (*Pah-gah-nee'-nee*)

Pagliacci (*Pahl-yat'-chee*)

Paladilhe (*Pa-lah-dee'-leh*)

Palestrina (*Pah-les-tree'-nah*)

Parane (*Pah-rahn')*

Parsifal (*Par'-see-fahl*)

Pasquale (*Pahs-quah'-lay*)

Pavanne (*Pah-vahn')*

Peer Gynt (*Pair Gint*)

Penseroso, Il (*El Pen-see-ay-rob'-sob*)

Pergolesi (*Pair-go-lay'-zy*)

Pescatori di Perle (*Pes-kah-toh'-ree dee Pair'-leh*)

Pessard (*Pes-sar')*

Petrouchka (*Pe-troosh'-kah*)

Pfitzner (*Pfits'-ner*)

Philémon et Baucis (*Fee-lay-moh'n ay Bôw-sees')*

Piccini (*Pi-chee'-nee*)

Pick-Mangiagalli (*Pick-mahn-jah-gahl'-lee*)

Pienné (*P'yer-nay*)

Pinsuti (*Pin-soo'-tee*)

Pinza (*Peen'-zah*)

Pique Dame (*Peek Dahm*)

Pizzeti (*Pit-ze'-tee*)

Polonaise (*Poh-loh-nayz')*

Polovetzian (*Poh-loh-vet-zian*)

Ponchielli (*Pohn-kee-ell'-ee*)

Ponselle (*Pon-zell')*

Porpora (*Por'-poh-rab*)

Poulenc (*Poo-lonk*) (*nasal*)

Preve (*Pray'-veh*)

Prokofiev (*Proh-koh'-fee-eff*)

Prophète (*Pro-feht' or Proph'-et*)

Puccini (*Poo-chee'-nee*)

Puritani (*Poo-ree-tah'-nee*)

Purcell (*Purr'-sl*)

Pythagoras (*Pi-thag'-o-ras*)

- Rabaud (*Rah-bow*)
 Rachmaninoff (*Rakh-mah'-neeh-noff*)
 Rakoczy (*Reh-kob'-ishee*)
 Rameau (*Rah-mob'*)
 Ranz des Vaches (*Rahn'day Vash*)
 Rasoumovsky (*Rah-zoo-mof'-shki*)
 Ravel (*Rah-vel'*)
 Rebikov (*Ray-bih'-koff*)
 Recitative (*Ray-see-ta-teef'*)
 Reger (*Ray'-ger*)
 Regina di Saba (*Ray-jee'-nah dee Sab'-bah*)
 Remenyi (*Reh-men'-yee*)
 Respighi (*Res-pee'-gee*)
 von Reznicek (*Rehz'-nih-tsek*)
 Rheingold (*Rhine'-goldt*)
 Rienecke (*Rye'-neck-eh*)
 Rigoletto (*Ree-goh-let'-toh*)
 Rimsky-Korsakov (*Rim'skee Kor'-sa-kof*)
 Rinaldo (*Ree-nahl'-doh*)
 Robert le Diable (*Rob-ber leh Dee-ah'-bl*)
 Roi de Lahore (*Rooah'-duh Lah-ohr'*)
 Rossignol (Le) (*Luh Roz'-in-yol*)
 Rossini (*Ros-see'-nee*)
 Roussel (*Roo-sehl'*)
 Rubinstein (*Roo'bin-stine*)
 Ruffo (*Roof'-oh*)
 Sachs (*Sahks*)
 Safranek (*Sahf'-rahn-ek*)
 Saint-Saëns (*Sanh*) (*nasal*) (*Sawnhss*) (*nasal*)
 Sakuntala (*Sak-koon'-tah-lah*)
 Sala (*Sab'-lah*)
 Salome (*Sal-oh-may*)
 Samisen (*Sam'-ib-sehn*)
 Samson et Dalila (*Sahn-sohn' av Da-lee-la*)
 Sarasate (*Sar-ah-sab'-tay*)
 Sassoli (*Sass'-oh-li*)
 Satie (*Sah'-tee*)
 Sayão (*Sigh'-yoh*)
 Scarlatti (*Skahr-lah't'-tee*)
 Scharwenka (*Shar-ven'-ka*)
 Scheherazade (*Shay-hay-rah-tsah-deh*)
 Schelling (*Shel'-ing*)
 Scherzo (*Skair'-tsoh*)
 Schipa (*Skee'-pah*)
 Schoenberg (*Shön'-berg*)
 Schrecker (*Shrëk'-er*)
 Schubert (*Shoo'-bairt*)
 Schumann (*Shoo'-mahn*)
 Schumann-Heink (*Shoo'-man-Hynk'*)
 Schütz (*Shühts*)
 Scipioni (*Skee-pee-oh'-nee*)
 Scotti (*Scot-tee*)
 Scriabin (*Skree'-ah-bin*)
 Segreto di Suzanna (*Seh-gray'-toh dee Soo-zan'-nah*)
 Seguidilla (*Say-ge-deel'-yah*)
 Semiramide (*Say-mee-rahm'-ee-day*)
 Sgambati (*Sgam-bah'-tee*)
 Shostakovich (*Shos-ta-koh'-witch*)
 Sibelius (*See-bail'-yus*)
 Siegfried (*Zeeg'-freed*)
 Silcher (*Zill'-hker*)
 Sillich (*Sil'-lik*)
 Sirota (*Zee-roh'-tah*)
 Smetana (*Smay-tah'-nah*)
 Södermann (*Say-der-mahn*)
 Sonnambula (*Son-nahn'-boo-lah*)
 Spindler (*Sphind'-laer*)
 Stabat Mater (*Stah'-bah't Mah'ter*)
 Stokowski (*Sto-koff'-skee*)
 Stradivarius (*Strah-dee-vah-re-us*)
 Strauss (*Shtrouss*)
 Stravinsky (*Strah-vin'-skee*)
 Suicidio (*So-ee-chee'-de-oh*)
 Suk (*Sook*)
 Suppé (*Soup-pay*)
 Svendsen (*Svent-sen*)
 Szymanowski (*Shim-an-off'-ski*)
 Tambourin (*Tahn-boor-ahn'*)
 Taneiev (*Tah'-nay-yee*)
 Tannhäuser (*Tahn'-boy-zer*)
 Tartini (*Tar-tee'-ni*)
 Tetrizzini (*Tet-trah-tzee'-nee*)
 Thibaut (*Tee-boh'*)
 Thomas (*Tob-mah*)
 Thomé (*Toe-may*)
 Till Eulenspiegel (*Till Oy'-len-shpee'-gel*)
 Titl (*Tee'-tl*)
 Toch (*Tawk*)
 Toreador et Andalouse (*Toy-ray-ah-dor' ay Ahn-dah-loose'*)
 Tosca (*Toss'-kah*)
 Toscanini (*Tos-kan-nee'-nee*)
 Träumerei (*Troy-muh-rye'*)
 Traviata (*Tra-vee-ah'-tah*)
 Tristan und Isolde (*Triss'-tan oond Ee-sohl'-da*)
 Trovatore (*Troh-vah-tohr'-eh*)
 Tcherepnin (*Chair'p'-neen*)
 Tchaikovsky (*Chi-koff'-skee*)
 Turina (*Too-ree'-nah*)
 Ugonotti (*Oo-goh-not'-tee*)
 Valls (*Vallz*)

Vanka (<i>Vahn-kah</i>)	Wihtol (<i>Vee' tol</i>)
Verdi (<i>Vair'-dee</i>)	Wilhelm (<i>Vill-helm</i>)
Verklärte Nacht (<i>Fair-kclair'-tuh Nahkt</i>)	Wilhelmj (<i>Veel-hel'-mih</i>)
Vespri-Siciliani (<i>Ves'-pree See-chee-le</i> <i>a'-nee</i>)	Willært (<i>Veel'-ebrrt</i>)
Vieuxtemps (<i>V'yuh-tahn</i>) (<i>nasal</i>)	Wolf (<i>Vohlf</i>)
Vivandière (<i>Vee-vahn-deair'</i>)	Wolf-Ferrari (<i>Vohlf-Fair-ab'-ree</i>)
Voce di Primavera	Wozzeck (<i>Vahd'-zehk</i>)
(<i>Voh'-tshay dee Pree-mah-vay'rah</i>)	
Vogel als Prophet	Xerxes (<i>Zurk'-seez</i>)
(<i>Foh'-gell ahlss Proh-fate'</i>)	
von Suppé (<i>Von Soo-pay</i>)	Yradier (<i>Ee-rah-dyēhr</i>)
	Ysaye (<i>E-zah'-ay</i>)
Wagner (<i>Vahg'-ner</i>)	
Waldteufel (<i>Vahld'-toi-fell</i>)	Zabel (<i>Tsah'-bell</i>)
Walküre (<i>Vahl-kee-reh</i>)	Zaccaria (<i>Zak-kah-ree'-ah</i>)
Wartburg (<i>Vart'-boorg</i>)	Zandonai (<i>Tsahn-doh-nah'-ee</i>)
Weber (<i>Vay'-ber</i>)	Zapateado (<i>Zah-pah-tay-ah'-doh</i>)
Weimar (<i>Vy'-mar</i>)	Zarzucla (<i>Thahr-thoo-ay'-lah</i>)
Weinberger (<i>Vine'-berkh-er</i>)	Zaza (<i>Tsah-tsah</i>)
Wellesz (<i>Vehl'-esh</i>)	Zemachson (<i>Tse-mak-son</i>)
Werther (<i>Vear-ter</i>)	Zephir (<i>Tsay'-fear</i>)
Widor (<i>Vee-dor</i>)	Ziehrer (<i>Tse'-rer</i>)
Wieniawski (<i>Vee-en yuff'-skee</i>)	Zimbalist (<i>Zim'-bal-ist</i>)

Alphabetical Index of Records

	PAGES
Academic Festival Overture, Op. 80 (Brahms) (12190)	162, 282, 421
Ach! du lieber Augustin—Ländler (Old German) (V-127)	67, 385
Ach, wie est möglich dann (Treue Liebe) (How Can I Leave Thee) (1746)	66, 469
Adagio (Marcello) (8286)	270, 515
Adagio for Flute and Viola (Neubauer) (12492)	208, 218, 533
Adoremus Te (Palestrina) (21622)	117, 538
Adventures in a Perambulator (Carpenter) (M-238)	197, 296, 433
Africaine, L' (Meyerbeer) Adamastor re dell' Acqua (Ruler of Ocean) (7153)	330, 522
O Paradiso (12150)	330, 522
Afternoon of a Faun—Prelude (Debussy) (17700)	180, 213, 291, 450
Ah Dear Heart (Gibbons) (4317)	120, 469
Ah! Moon of My Delight—In a Persian Garden (Liza Lehmann) (9014)	14, 505
Ah! Perfidio (Beethoven, Op. 65) (M-439)	137, 320, 397
Aïda (Verdi) Complete Opera (M-54)	350, 616
L'Aborrita rivale a ne sfuggia (My Hated Rival Has Escaped Me) (11898)	351, 617
Ballet Suite (11985)	160
Céleste Aïda (Heavenly Aida) (8993, 12039)	14, 20, 351, 616
Fuggiam gli ardori (Fly From These Burning Sands) (11898)	351, 617
La fatal pietra (Fatal Stone, The) (1744)	160, 351, 617
O patria mia (My Native Land) (7106, 8994)	351, 617
O terra addio (Farewell O Earth) (1745)	160, 351, 617
Quest' assisi ch' io vesto (My Habit Has Told You) (8994)	351, 617
Ritorna vincitor (Return Victorious) (8993)	350, 617
Triumphal (Grand) March (11897)	24, 160, 230, 350, 617
Air for G String—D Major Suite (Bach) (7103)	206, 253, 393
Air Tendre et Courante (Tender Air and Courante) (Lully) (1663)	122, 266, 510
Airs of Ophelia—Hamlet (26706)	119-461
A la Luz de la Luna (By the Light of the Moon) (1751)	58
Alborado del Gracioso (Ravel) (8552)	181, 291, 551
Alceste (Gluck) Ah, Malgre Moi (Ah! Against My Will) (18218)	129, 316, 473
Caprice on Airs de Ballet (6546)	129, 316, 473
Non ce n'est point un sacrifice (No, it is not a Sacrifice) (18218)	129, 316, 473
Overture (12041)	129, 316, 473
Alceste (Lully) Prelude (7424)	122, 270, 309, 511
Aleko—The Moon is High in the Sky (Rachmaninoff) (14902)	372, 548
Alleluja—Exsultate (Mozart) (1367)	326
Allerseelen (All Souls' Day) (R. Strauss) (1726)	177, 595, 600
All Through the Night (Welsh Folk Song) (22082)	35, 37, 86, 638
All Ye That Pass By (Morales) (26781)	117, 525
Al monte sale amor (Valderabano) (15164)	117, 593

- Alouette (French Folk Song) (26548)63, 468
- Alpentanz (Alpine Dance) Ländler (Swiss) (24782)67, 248, 336
- Alphabet Song (French Folk) (26550)63, 468
- Also Sprach Zarathustra (Strauss)—See Thus Spoke Zarathustra
- Amaryllis (Old French Rondo) (20169)29, 35, 63, 266, 467
- Ambrosian Chants (20896)41, 107, 301, 437
- American Folk Lore, Vol. 3 (M-824)93, 379
- The Wife of Usher's Well; The Death of Queen Jane; Little Mattie Groves; You Got to Cross that Lonesome Valley; The Lass from the Low Countree; Black is the Color of My True Love's Hair; Go 'Way from My Window; One Morning in May.
- American Folk Songs (P-41) 93
- Poor Wayfaring Stranger; Springfield Mountain; Go to Sleepy; Street Cries; Grandma Grunts; Kentucky Moonshiner; The Deaf Woman's Courtship; Pat Works on the Railway; Cotton Picking Song; Upon de Mountain.
- Am Meer (By The Sea) (Schubert) (7473)140, 567
- Amor Brujo, El (Love, the Sorcerer)—Dances (deFalla) (1596)184, 286, 462
- Amor—Lamento della Ninfa (Lament of the Nymph) (Monteverdi)—
 See Madrigals and Other Selected Works
- Anakreons Grab (Anakreon's Grave) (Goethe-Wolf) (1734)176, 642
- Andante Cantabile—String Quartet, Op. 11 (Tchaikovsky) (6634)24, 166, 203, 605
- An die Ferne Geliebte (To the Distant Beloved) (Beethoven) (12246, 12247)137, 396
- Andrea Chénier (Giordano)
- Come un bel di di Maggio (As Some Soft Day in May) (6707)359, 470
- Nemico della patria? (Enemy of His Country) (7153)359, 470
- Uni di all' azzuro spazio (O'er the Azure Fields) (6707)359, 470
- Annie Laurie (Scott) (1305)37, 88, 578
- An Sylvia (Who is Sylvia?), Op. 106, No. 4 (Schubert) (12725)140, 568
- Aōōah (Red Willow Pueblo) (22316)92, 506
- Apprenti Sorcier, L' (The Sorcerer's Apprentice) (Dukas) (7021, M-717)35, 180, 225, 288, 456
- Après-Midi d'un Faune, L'—See Afternoon of a Faun
- Ardo (I Am Full of Ardour) (Monteverdi)—See Madrigals and Other Selected Works
- Arlésienne, L' (Bizet)
- Adagietto (7125)210, 415
- Carillon (7126)213, 219, 244, 415
- Farandole (13000)63, 416
- Prelude (March of the Three Kings) (7124)63, 206, 415
- Suite No. 1 (M-62)289, 415
- Armide—Musette (Gluck) (20563)129, 248, 266, 316, 473
- A Scala di Seta Overture (Rossini)—See Three Rossini Overtures
- Ash Grove (Welsh) (22166)86, 638
- Atalanta—Care Selve (Come, Beloved) (Händel) (15182)125, 314, 487
- At the Brook (Boisdeffre) (20344)24, 36, 419
- Atys—Les Songes Agréables (Lully) (15186)122, 309, 511
- Auch kleine Dinge (Even Little Things) (Heyse-Wolf) (2031)177-642

Au Clair de la Lune (Old French) (26548)	63, 468
Auf ein altes Bild (On Gazing at an Old Painting) (Mörike-Wolf)	
(2030)	177, 642
Aufenthalt (My Abode) (Schubert) (14210)	140, 568
Aufschwung (Soaring), Op. 12, No. 2 (Schumann) (1445)	146, 571
Agusta (Polish) (V-16469)	76, 542
Au joli bois (Ah! Beautiful Forest) (de Sermisy) (26780)	117
Auld Scotch Songs (Bethune-Leeson) (1305)	88
Autumn (Franz) (20343)	144, 467
Autumn (Im Herbst), Op. 17, No. 6 (Müller-Franz) (15645)	143, 466
Autumn—Harp Solo (John Thomas) (20426)	86, 614
Ave Maria (Arcadelt) (21622)	117, 385
Ave Maria (Gregorian) (21621)	107, 302, 444
Ave Maria (Schubert) (7103, 14210)	140, 253
Away for Rio (Sailor's Chantey) (21751)	93, 380
Ay, Ay, Ay! (Pérez Freire) (6601)	60, 592
Ba-ah Menucha (Rest Cometh) (Hebrew) (V-9046)	101, 492
Babes in Toyland—March of the Toys (Herbert) (12592)	12, 492
Bacio, Il (The Kiss) (Arditi) (12588)	14, 385
Bailiff's Daughter, The (English Ballad) (15549)	89
Ballad of Barberry Ellen, The—See Early American Ballads	
Ballads of the American Revolution and the War of 1812 (P-11)	93, 191, 380
Free America; Unhappy Boston; The White Cockade; Yankee Doodle;	
The Boston Tea Tax; The Chieftain's Bride; The Bombardment of Bris-	
tol, R. I.; The Ballad of Bunker Hill; The Death of Warren; Johnny Has	
Gone for a Soldier; Riflemen's Song at Bennington; The Capture of Major	
Andre; Nathan Hale; Cornwallis Country Dance; The Constitution and	
the Guerriere; Hey, Betty Martin; Hunters of Kentucky; Ye Parliament	
of England.	
Ballades (G Minor, Op. 23; F Major, Op. 38; A Flat Major, Op. 47; F. Minor,	
Op. 52) (Chopin) (M-399)	33, 150, 258, 440, 441
Ballet Suite (Gluck-Mottl) (M-787)	316
Ballo dell Ingrate, Il (The Ball of the Heartless Women) (Monteverdi)	
(12303)	307, 524
Barbara Allen (English Folk Song)—See Early American Ballads	
Barber of Seville (Rossini)	
Cavatina—Ecco ridente (Dawn with Her Rosy Mantle) (1180)	324, 558
La Calunnia (Slander's Whisper) (6783)	14, 324, 559
Largo al factotum (Room for the Factotum) (7353)	154, 324, 558
Overture (7255)	324, 558
Serenade—Se il mio nome (If My Name You Would Know) (1180)	324, 558
Una voce poco fa (A Little Voice I Hear) (7110)	324, 559
Barbounaki-Sirtos (Greek) (S-787)	51, 478
Bartered Bride (Smetana)	
Complete Opera (M-193)	343, 590
Overture (1555)	68, 174, 343, 590
Bat, The (Strauss)—See Fledermaus, Die	
Battle Cry of Freedom (Roote) (35844)	191, 557
Battle Hymn of the Republic (Julia Ward Howe) (4433)	42, 593

Bayou Ballads of the Louisiana Plantations (M-728)	93, 381
Z'amours Marianne; Tan Patate la Tchuite; Suzanne, Suzanne, Julie Femme; En Avant, Grenadiers!; Pauv' piti Mom'zelle Zizi; Dansez Co- daine; Clémentine; Vous t'e in Morico!; Gué-Gué, Solingaie; Ah Suzette, Chère!; Zelim tu quitte la plaine; Zozo mokeur.	
Beautiful Saviour (Crusaders' Hymn) (35813)	22, 467
Beggar's Opera (Gay) (Pepusch—New Version Fr. Austin) (M-772)	374, 459
Believe Me, If All Those Endearing Young Charms (Old Irish) (1238)	26, 84, 500
Benedictus—Requiem Mass (Gregorian) (21621)	107, 302, 444
Benvenuto Cellini—Overture (Berlioz) (11140, 11141)	149, 332, 412
Berceuse—Jocelyn (Godard) (8421)	363, 474
Berceuse (Järnfelt) (4320)	33, 171, 216, 502
Berceuse d'Aurvergne (French Folk Song) (26549)	63, 468
Billy Boy (Mountain Song) (21751)	93, 384
Black Eyes (Russian Gypsy) (20037, V-21016)	74, 560
Blezingele (V-14073)	76, 509
Blow the Man Down (Sailor's Chantey) (21751)	93, 380
Blue Danube Waltz (Johann Strauss) (15425)	40, 594
Bluff King Hal—Maypole Dance (English) (20990)	90, 460
Boccaccio—Hab' ich nur deine Liebe (Had I Only Your Love) (von Suppé) (7415)	342, 603
Bohème, La—Complete Opera (Puccini) (M-518, M-519)	355, 545
Addio (Farewell) (6561)	355, 545
Death Scene (8068)	355, 546
Duet—Ah, Mimi tu piu (Ah, Mimi, Thou False One) (8069)	355, 545
Musetta Waltz (1333)	355, 545
Mi chiamana Mimi (My Name Is Mimi) (6790)	355, 545
Rudolph's Narrative (6595)	355, 545
Bohemian Girl, The—Gems (Balfe) (35819)	374, 395
Bolero (Ravel) (M-352)	181, 286, 551
Bonjour, belle Rosine (French Folk Song) (26548)	63, 468
Boris Godounov—Coronation Scene (Mussorgsky) (11485)	372, 533
In the Town of Kazan (1237)	165, 372, 534
Prayer and Death of Boris (15177)	20, 372, 534
Botschaft (The Message) (Brahms, Op. 47, No. 1) (1857)	161, 425
Brabançonne, La (Belgian National Air) (20304)	64, 412
Brandenburg Concerto—See Concertos (Bach)	
Brazilian Music, Festival of (Villa-Lobos) (M-773)	60
Brazilian Quartet, No. 5 (Villa-Lobos) (11212, 11213)	60
Brazilian Songs (M-798)	60, 430
B'rochos (Blessings) (Hebrew) (V-9044)	100, 491
Broom Dance (German Folk) (20448)	67, 469
Bummel Schottische (German Folk). (20448)	67, 469
Bye and Bye (Negro Spiritual) (4460)	92, 436
By the Waters of Minnetonka (Lieurance) (21972)	16, 506
By the Weeping Waters (Lieurance) (22316)	92, 507

Cécilie (R. Strauss) (1853)	177, 600
Cadet Rousselle (French Folk Song) (26549)	63, 468
Campanella, La (The Bells) (Paganini-Liszt) (6825)	148, 257, 507
Canaries—Suite (Purcell) (1664)	40, 547
Canción Popular (Popular Song) (de Falla) (1244)	184, 462
Cantari alla Madrigalesca (Malipiero) (12329, 12330)	183, 515
Capitán, El—March (Sousa) (26290)	12, 592
Capriccio Espagnol (Spanish Caprice) (Rimsky-Korsakov) (11827, 11828)	58, 240, 285, 556
Capriccio (Scarlatti) (1353)	258
Caprice Viennois (Kreisler) (14690)	203, 504
Caprices, Op. 1, Nos. 13 and 20 (Paganini-Kreisler) (1697)	148, 253, 538
Carmela (Hague-Ross) (Spanish-California Folk Song) (1195)	60, 382
Carmen—Complete Opera (M-128)	364, 416
Carmen Suite (1356, 6873, 6874)	364, 416
Carmen (Bizet)	
Aragonesa (1356)	39, 160, 416
Air de la Fleur (Flower Song) (14234)	160, 364, 417
Gypsy Dance (6873)	416
Gypsy Song (8091)	364, 416
Habanera (1145, 8091)	14, 18, 39, 364, 416
Intermezzo Les Dragons d'Alcala (The Dragoons of Alcala) (6873)	225, 416
March of the Smugglers (6874)	416
Michaela's Air (14742)	14, 417
Pastoral Entr'acte (6873)	213, 417
Prelude to Act I (1356)	160, 416
Seguidilla (1145)	14, 39, 416
Soldiers Changing the Guard (6874)	416
Toreador Song (8124)	14, 20, 36, 160, 364, 417
Carnaval (Schumann, Op. 9) (M-476)	146, 258, 572
Carnaval Romain Overture (Berlioz) (12135)	149, 222, 240, 278, 413
Carneval Overture, Op. 92 (Dvořák) (12159)	174, 456
Carnival of the Animals (Saint-Saëns) (M-785)	180, 212, 289, 562
Caro amore (Dear Love)—Floridante (Händel) (14305)	125, 314, 483
Carrousel (Swedish Folk Dance) (20432)	82, 603
Casse Noisette (Tchaikovsky)—See Nutcracker Suite	
Car's Fugue (Scarlatti) (1664)	257, 565
Caucasian Melody—Kasbeck (4337)	74, 436
Caucasian Sketches—In the Village (Ippolitov-Ivanov) (11883)	168, 208, 222, 240, 499
March of Caucasian Chief (Procession of the Sardar) (1335)	12, 169, 499
Cavalleria Rusticana—Complete Opera (Mascagni) (M-98)	357, 516
Brindisi (Drinking Song) (8222)	357
Chorus—Perfume of Orange Blossoms (Gli aranci olezzano) (9886)	19, 303, 357, 516
Intermezzo (4303)	357, 516
Siciliana (Thy Lips Like Crimson Berries) (8109)	357, 516
Chaconne in E Minor (Buxtehude-Chavez) (12340)	261, 432
Chaconne (Purcell) (7873)	266, 547
Chaconne (Vitali) (15465)	252, 622

	PAGES
Chanson Triste (Koussevitzky) (7159)	212, 504
Chanton, je vous en prie (French Folk Songs) (26549)	63, 468
Chester (Billings) (4502)	191, 414
Chinese Instrumental Music (24549)	48, 439
Chinese March—Song of the Nightingale (Stravinsky) (11160)	169, 219, 294, 372, 602
Choral Symphony (Beethoven)—See Symphony in D Minor No. 9	
Chorale and Fugue in D Minor, Op. 4 (Zemachson) (8924, 8925)	197, 643
Christmas Concerto (Corelli)—See Concerto Grosso	
Christmas Oratorio—Pastoral Symphony (Shepherds' Christmas Music) (Bach) (7142)	124, 128, 270, 312, 391
Christmas Song (Liadov)—See Eight Russian Folk Songs	
Cielito Lindo (Beautiful Heaven) (20384)	60, 521
Civil War Songs—Medley (35844)	42, 93, 191, 383
Clair de Lune (Moonlight)—Suite Bergamesque (Debussy) (7122)	12, 180, 453
Clanking Spurs (Polish) (25383)	76, 541
Classical Symphony (See Symphony in D Major) (Prokofiev)	
Clavelitos (Carnations) (Valverde) (1440)	58, 616
Colorful Czardas (Hungarian) (24782)	43, 70
Columbia, the Gem of the Ocean (à Becker) (22083)	35, 42, 379
Come, Deep Sleep (Dowland) (1964)	120, 455
Come Let Us Be Joyful (German Folk Dance) (20448)	67, 469
Comes Autumn Time (Sowerby) (2058)	296
Comical Fellow (English Folk Dance) (P-53)	89
Comin' Thru' the Rye (Scotch) (1146)	39, 577
Concertino for Piano and Orch., Op. 131 (Hadley) (M-634)	296, 482
Concerto in D Minor for Two Violins (Bach) (7732, 7733)	271, 386
Concertos—Brandenburg (Bach)	
No. 1, in F Major (11781, 11782)	271, 387
No. 2, in F Major (11930, 11931)	271, 387
No. 3, in G Major (4225, 4226)	271, 387
No. 4, in G Major (7915, 7916)	271, 387
No. 5, in D Major (7863, 7864)	271, 387
No. 6, in B Flat Major (11264, 11265)	271, 387
Concerto for Four Pianos and Orchestra (Vivaldi-Bach) (M-366)	257, 622
Concerto in D Major for Violin, Op. 61 (Beethoven) (M-325)	137, 240, 253, 398
Concerto No. 5, in E Flat Major, for Piano, Op. 73 (Emperor) (Beethoven) (M-155)	137, 258, 397
Concerto No. 4, in G Major, Op. 58 (Beethoven) (M-156)	137, 258, 397
Concerto Grosso (Bloch) (M-563)	197, 295, 417
Concerto in B Flat for Violoncello (Boccherini) (M-381)	210, 418
Concerto in A Minor for Violin and Violoncello, Double, Op. 102 (Brahms) (M-815)	162, 282, 422
Concerto No. 2, in B Flat Major, for Piano, Op. 83 (Brahms) (M-740)	162, 258, 282, 423
Concerto in D Major for Violin, Op. 77 (Brahms) (M-402)	162, 222, 253, 282, 421
Concerto No. 1, in D Minor, Op. 15 (Brahms) (M-677)	162, 258, 282, 422

Concerto No. 1, in G Minor, for Violin and Orch., Op. 26 (Bruch) (M-124)	176, 253, 430
Concerto No. 2, in F Minor, Op. 21 (Chopin) (M-567)	150, 441
Concerto Grosso in G Minor (Christmas Concerto) (Corelli) (M-600)	270, 448
Concerto in A Minor, for Violin, Op. 82 (Glazounov) (M-218)	168, 253, 470
Concerto in A Minor, Op. 16 (Grieg) (DM-900)	171, 479
Concerto No. 1, for Oboe and Orchestra (Händel) (12605)	222
Concerti Grossi, Nos. 1 and 5, Op. 6 (Händel) (M-808)	270, 483
Concerto No. 2, in B Flat Major, for Organ (Händel) (15751)	125, 261, 270, 482
Concerto No. 2, in D Minor, for Piano, Op. 23 (MacDowell) (11948-11950)	194, 258, 512
Concerto in E Minor for Violin, Op. 64 (Mendelssohn) (M-277)	146, 253, 517
Concerto No. 5, in A Major, K 219 (Mozart) (M-254)	135, 253, 526
Concerto in B Flat Major for Bassoon and Orch., K. 191 (Mozart) . (M-704)	225, 526
Concerto in D Minor for Piano, K-466 (Mozart) (M-223)	135, 258, 527
Concerto No. 3, in E Flat Major, for Horn and Orchestra, K. 447 (Mozart) (M-829)	233, 526
Concerto in G Major for Flute and Orchestra (Mozart) (M-396)	218, 526
Concerto No. 17, in G Major, for Piano, K-453 (Mozart) (M-481)	135, 527
Concerto No. 3, in C Major, for Piano, Op. 26 (Prokofiev) (M-176)	258, 543
Concerto No. 2, in C Minor (Rachmaninoff) (M-58)	258, 549
Concerto in A Minor, for 'Cello, Op. 129 (Schumann) (M-247)	147, 572
Concerto in A Minor, for Piano, Op. 54 (Schumann) (M-473)	147, 258, 573
Concerto in D Minor, for Violin, Op. 47 (Sibelius) (M-309)	253, 581
Concerto No. 1, in B Flat Minor, for Piano, Op. 23 (Tchaikovsky) (M-800)	166, 216, 258, 606
Concerto in D Major, for Violin, Op. 35 (Tchaikovsky) (M-356)	166, 253, 606
Concerto No. 4, in D Minor, Op. 31 (Vieuxtemps) (M-297)	253, 622
Concerto in G Minor (Vivaldi) (7585, 7586)	253, 622
Concerto for Four Pianos and Orchestra (Vivaldi-Bach) (M-366)	257, 622
Concerto No. 2, in D Minor, for Violin (Wieniawski) (M-275)	253, 638
Con Lagrima e Sospir (Not Crying Am I) (Willaert) (15166)	117, 638
Coriolanus—Overture (Beethoven) (11909)	137, 398
Coucou, Le—Rondo (Daquin) (1199)	34, 257, 265, 450
Country Gardens (arr. Grainger) (20802)	90, 186, 476
Cowboy Songs—See 'Round the Campfire	
Cracoviak (Polish) (25383, 80393)	41, 76, 541
Cradle Songs of Many Nations (20395) (for titles see page 26)	13, 26
Creation, The (Haydn) Dove Aria (15182)	326, 488
Rolling in Foaming Billows (9654)	131, 326, 488
Crown of Diamonds—Overture (Auber) (12806)	363
Crucifixion, The—King Ever Glorious (Stainer) (9426)	303, 593
Crucifixus (Lotti) (20410)	22, 117, 301, 510
Crusaders' Hymn (Old French) (20152)	41, 112, 468
Cuba (de Fuentes) (27281)	60
Czardas (Hungarian) (20841)	39, 43, 70, 498
Czecho-Slovakian Dance Song (Traditional) (20309)	22, 37, 68, 449

Damnation of Faust—Ballet des Sylphes (Berlioz) (20563).....	149, 213, 331, 413
Minuet—Will-o'-the-Wisps (14231)	218, 414
Rákóczy March (14230)	12, 26, 42, 71, 149, 413
Dance (Liadov)—See Eight Russian Folk Songs	
Dance of Greeting (Danish) (20432)	30, 35, 82, 450
Dance of the Gnomes (Liszt) (1184)	152, 507
Dance of the Mosquito (Liadov)—See Eight Russian Folk Songs	
Dances from Galanta (Kodály) (M-834)	71, 503
Dance Song (Liadov)—See Eight Russian Folk Songs	
Dancing and Skipping (Hassler) (1963)	117, 487
Danny Deever (Damrosch) (6638)	14, 35, 197, 450
Danse Macabre (Saint-Saëns) (14162)	12, 36, 180, 206, 213, 243, 288, 562
Danse Orientale (Glazounov) (1335)	168, 470
Daphnis et Chloé—Suite No. 1 (Ravel) (11882)	181, 291, 368, 552
Daphnis et Chloé—Suite No. 2 (Ravel) (7143, 7144)	181, 291, 368, 552
Darling Nelly Gray (Hanby) (19887)	191, 482
Deep River (Negro Spiritual) (2032)	92, 536
Deer Dance (Skilton) (22174)	92, 197, 590
De la sangre de tus nobles (de Mudarra) (15164)	117, 592
Denn es gehet dem Menschen (For That Which Befalleth the Sons of Men—Ecclesiastes 3:19-22) (Four Serious Songs) (Brahms) (14307)	161, 424
Dere's No Hidin' Place (Negro Spiritual) (22225, 27472)	92, 93
D'er For Dig Mitt Hjerte Slor (V-15068)	80
Diaphenia (Pilkington) (2678)	117, 540
Diaphony, Example of (20897)	107, 445
Dichterliebe (Poet's Love), Op. 48 (Heine-Schumann) (M-386)	146, 573
Dido and Aeneas (Purcell):— Suite (M-647)	309
Lament (1895)	122, 309, 547
When I am Laid in Earth (17257)	19, 309
Dies Irae (Gregorian Chants) (21621)	107, 302, 444
Dinorah—Ombra leggiera (Shadow Song) (Meyerbeer) (11-8225) 18, 154, 330, 522	
Dirge (MacDowell)—See Indian Suite No. 2	
Discant, Example of (20897)	107, 445
Dixie (Dan Emmett) (20166, 21919)	42, 248, 459
Don Carlos—O don fatale (Oh Fatal Gift) (Verdi) (7191)	349, 617
Don Giovanni (Mozart) Complete Opera (M-423, M-424, M-425)	318, 528
Batti, Batti un bel Masetto (Scold Me, Dear Masetto) (7472)	317, 528
Dalla sua pace (On Her All Joy Dependeth) (14754)	317, 528
Deh vieni alla finestra (Open Thy Window) (1467)	317, 528
Finch han dal vino (For a Carousal) (1467)	317, 528
Reich' mir die Hand, mein Leben (Give Me Your Hand, Love) (4374) 22, 528	
Il mio tesoro (To My Beloved) (15235)	317, 528
Minuet (1199)	133, 266, 528
Don Juan (Richard Strauss) (M-351)	177, 222, 233, 596
Don Pasquale (Donizetti) Complete Opera (M-187)	328, 454
Sogno soave e casto (Fond Dream of Love) (1282)	20, 328, 454

	PAGES
Don Quichotte—Final Scene (Massenet) (6693)	366, 516
Don Quixote (Strauss) (M-720)	36, 177, 208, 210, 225, 228, 230, 232, 236, 596
Double Concerto (Brahms) (See Concerto in A Minor, Op. 102)	
Down the Volga (7717)	74
Dream of Gerontius (Elgar) (D-1242, D-1243)	378, 458
Dream Song, The (Miessner) (36033)	19, 523
Drink to Me Only with Thine Eyes (Folk) (Vocal) (1238)	90, 460
Dubushka (Russian Folk Song) (M-917)	74
Du bist die Ruh (My Sweet Repose) (Schubert) (7075)	139, 568
Du bist wie eine Blume (Thou'rt Like Unto a Flower) (Schumann) (1859)	146, 573
Du denkst mit einem Fädchen (You Think to Bind Me With a Thread) (Heyse-Wolf) (1860)	176, 642
Du, Du, liegst mir im Herzen (You Live in My Heart) (German Folk Song) (1746)	66, 469
Duke of Marlborough (Old French) (20152)	41, 112, 467
Duo No. 2, in B Flat Major, for Violin and Viola, K. 424 (Mozart) (M-831)	208, 529
Durandarte (Luis Milan) (15165)	117, 593
Early American Ballads (Dulcimer Accompaniment) (M-604)	93, 248, 382
The Gypsy Laddie (2016)	
My Little Mohee (2016)	
I Wonder As I Wander Out Under the Sky (2017)	
Lulle Lullay (The Coventry Carol) (2017)	
The Seven Joys of Mary (2018)	
The Ballad of Barberry Ellen (Barbara Allen) (Child Ballad, No. 84) (2019)	
Early American Carols and Folk Songs (M-718)	93
Jesus, Jesus, Rest Your Head; When Jesus Lived in Galilee; Down in Yon Forest; Jesus, the Christ, is Born; See Jesus the Savior; The Cherry Tree; Who Killed Cock Robin?; The Old Woman and the Pig; The Frog Went Courting; Carrion Crow.	
Ecco mormorar l'onde (The Waves Murmur) (Monteverdi)— See Madrigals and Other Selected Works	
Edward, Op. 1, No. 1 (Loewe) (7486)	144, 510
Egmont—Overture (Beethoven) (7291)	137, 219, 399
Eight Russian Folk Songs (Liadov) (9797, 9798)	74, 169, 506
1812 Overture (Tchaikovsky) (M-515)	36, 38, 166, 231, 240, 608
Eili, Eili (Hebrew) (12536, 35830)	101, 490, 491
Eine kleine Nachtmusik (A Little Night Music)—Serenade (Mozart) (M-428)	133, 529
Ein' feste Burg (Mighty Fortress, A) (Luther) (35920)	41, 302, 511
Élégie (Song of Mourning)—Les Errinyes (Massenet) (6599, 14902)	18, 366, 516
Elijah (Mendelssohn)	
Hear Ye Israel (9104)	146, 362, 515
He Watching Over Israel (35829)	146, 303, 326, 518
If With All Your Hearts (12609)	326
Oh, Rest in the Lord (6555)	19, 146, 326, 518
Then Shall the Righteous Shine Forth (12609)	326

- Elisir d'Amore—Una furtiva lagrima (One Furtive Tear) (Donizetti)
(15235)154, 328, 455
- Eliyohu Hanovi (Elijah the Prophet) (Hebrew) (V-9046) .. 101, 492
- Emperor Concerto—See Concerto in E Flat Major, No. 5 (Beethoven)
- Emperor Jones—Standin' in de Need of Prayer (Grünberg) (7959)377, 482
- Emperor Quartet—See Quartet in C Major (Haydn)
- Emperor Waltz (Johann Strauss, Op. 437) (12195)342, 594
- Enfant Prodigue, L' (Prodigal Son)—Air de Lia (Debussy) (7746)368, 451
- Enigma Variations, 1 to 14, on an Original Theme, Op. 36 (Elgar)
(M-475)186, 296, 458
- Erinnerung (Remembrance), Op. 63, No. 2 (Brahms) (14306)161, 426
- Erl King (Schubert) (15825)139, 568
- Ernani (Verdi)
Ernani involami (Ernani, Fly With Me) (6875)349, 617
Infelice e tu credevi (Unhappy One) (7552)349, 618
- Eroica Symphony (Beethoven)—See Symphony, No. 3, in E Flat Major
- España Rapsodie (Chabrier) (4375)180, 286, 436
- Estrellita (Ponce) (4040)60, 542
- Etude in E Major, Op. 10, No. 3 (Chopin) (14559)33, 257, 442
- Eugen Onégin—Polonaise (Tchaikovsky) (12429)166, 372, 607
- Euridice—Funeste piaggie (Ye Dismal Hillsides) (Peri) (21752)122, 307, 540
- Euridice—Non piango e non sospiro (Not Crying Am I) (Caccini)
(21752)122, 307, 433
- Euryanthe—Overture (von Weber) (12037)206, 322, 635
- Ever Lighter Is My Slumber (Brahms)—See Immer leiser wird mein
Schlummer
- Fackeltanz (Torchlight Dance No. 1) (Meyerbeer) (20637)230, 522
- Fågeln's Visa (Soderberg) (2052)82
- Faries, The—Overture (Wagner) (36321)158, 623
- Fairy Tales—Polka (Sük) (6649)174, 602
- Fandanguillo (Turina) (6767)184, 248, 616
- Fantasia in C Minor (Bach) (9284)261, 387
- Fantasia on a Theme by Thomas Tallis (Williams) (M-769)186, 639
- Fantasia Impromptu (Chopin) (8239)33, 150, 442
- Fantastic Symphony—See Symphony No. 1, in C Major, Op. 14 (Berlioz)
- Far Above Us Flies the Heron (Hungarian) (24782)43, 70, 498
- Farewell, Dear Love—Twelfth Night (26707)119, 461
- Farewell to Cucullain (Londonderry Air (Irish Tune From County Derry)
(Irish) (4186)42, 84, 500
- Farewell to Innsbruck (Isaac) (1960)117, 501
- Faust—Complete Opera (Gounod) (M-105)361, 475
Ballet Music (9646, 9647)361, 475
Dio possente (Even Bravest Heart) (8452)361, 475
Final Trio (Then Leave Her) (36235)361, 475
Jewel Song (14725)361, 475
Kermesse (The Fair) (9697)361, 475
Salut demeure (All Hail, Thou Dwelling Lowly) (15542)160, 361, 476
Sérenade Mephistopheles (While You Play at Sleeping) (7600)361, 476

Faust—Cont.

Soldier's Chorus (1983)	361, 476
Then Leave Her (Final Trio) (36235)	22, 361
Veau d'or, Le (The Calf of Gold) (1753)	361, 476
Favorita, La (Donizetti)	
O mio Fernando (7191)	328, 455
Splendon più bella (In Heavenly Splendor) (7552)	328, 455
Fedora—Amor ti vieta di non amar (My Love Compels Thy Love)	
(Giordano) (1735)	359, 470
Feldeinsamkeit (In Summer Fields), Op. 86, No. 2 (Brahms) (7793)	161, 426
Festivals (Nocturne No. 2) (Debussy) (2034)	180, 291, 452
Fête Day in Seville (Albeniz) (7158)	286, 379
Fidelio, Op. 72 (Beethoven)	
Overture (11809)	320
O welche Lust (O Joyful Rapture) (Prisoners' Chorus) (11249)	320, 400
Abscheulicher (Monstrous Fiend) (14972)	320, 399
Fingal's Cave (Hebrides) Overture (Mendelssohn) (11886)	146, 278, 518
Finlandia (Sibelius) (7412)	78, 172, 236, 286, 582
Fire Bird, The (Oiseau de Feu, L') (Stravinsky) (M-291)	169, 289, 372, 600
Fireworks Music—Suite (Händel) (1716)	125, 270, 483
Flatterer, The (Chaminade) (20346)	180, 437
Fledermaus, Die (The Bat) (Strauss)	
Overture (36226)	342, 594
Czardas (7415)	342, 595
Flight of the Bumblebee (Rimsky-Korsakov) (6579)	12, 34, 36, 203, 556
Floridante (Händel)—See <i>Caro amore</i>	
Flow Gently, Sweet Afton (Burns-Spilman) (4083)	88, 577
Flowers of Edinburgh (English Folk Dance) (P-53)	89
Flowing River (Rio, Rio!) (Chile) (27281)	60
Flying Dutchman, The (Wagner)	
Overture (9275)	203, 335, 623
Senta's Ballad (Yo-ho-hoe!) (7117)	18, 158, 303, 336, 629
Spinning Chorus (7117)	19, 158, 336, 623
Folk Songs of Central Europe (M-586)	66, 386
Folk Songs of the Americas (P-55)	93, 382
El-a-noy; Lonesome Valley; Shuckin' of the Corn; At the Gate of Heaven;	
To Bethlehem Singing; Night Herding Song; Boule's Ball; The Turtle	
Dove; La Cuisiniere; Santo San Juanito; From Yon Mountain Verdant;	
Tutu Maramba; Que Lejos Estoy; Vidalita; Uy! Tara La La; Cuba; Flow-	
ing River; Walking at Night; Vagabond's Song; Spring; Little Grove All	
in Green; Walking Song; At Sunset.	
Forelle, Die (The Trout) (Schubert) (1862)	139, 568
Forza del Destino (Verdi)	
Solenne in quest' ora (Swear in this Hour) (8069)	20, 349, 618
La vergine degli angeli (May Angels Guard Thee) (8097)	22, 349, 618
Pace, pace, mio dio (Peace, Peace, Oh My Lord) (6875)	349, 618
Foster Songs—Medley (Stephen Foster) (C-2)	93, 464
Fountains of Rome, The (Respighi) (M-576)	36, 183, 286, 554
Four Serious Songs (Brahms)—See <i>Denn es gehet dem Menschen, Ich</i>	
wandte mich, O Tod wie bitter bist du, Wenn ich mit Menschen	

Fra Diavolo—Overture (Auber) (22008)	331, 385
Frauenliebe und Leben (Woman's Life and Love), Op. 42 (Schumann) (M-737)	146, 573
Freischütz, Der (von Weber) Overture (12040)	143, 206, 228, 233, 322, 636
Frère Jacques (French Folk Song) (26550)	63, 468
From an Indian Lodge—Woodland Sketches, No. 5 (MacDowell) 20342	193, 512
From Bohemia's Meadows and Forests (Smetana) (M-523)	285, 591
From Heaven Above (Luther)—See Vom Himmel Hoch	
From the New World Symphony (Dvořák)—See Symphony No. 5 in E Minor	
From Uncle Remus—Woodland Sketches, No. 7 (MacDowell) (20803)	193, 514
From Yon Mountain Verdant (Peru) (27280)	60
Frühling übers Jahr (Next Year's Spring) (Wolf) (2029)	177, 642
Fugue à la Gigue (Bach) (4086)	261
Fugue in C Minor (Bach) (9284)	261, 388
Fugue in G Minor—Quartet for Viols (Frescobaldi) (1663)	252, 468
Funeral March (Adagio)—Eroica Symphony (Beethoven) (8670, 8671)	206, 222
Funeral March—Sonata in B Flat Minor, Op. 35 (Chopin) (1491)	12
Für Music (For Music) (Franz) (1861)	144, 467
Galliard (Byrd) (7873)	119, 266, 433
Gamle Norge (V-15068)	80
Gartner, Der (The Gardener) (Mörike-Wolf) (1860)	176, 642
Gathering Peascods (English Folk Dance) (20445)	39, 120, 461
Gavotte in F Major (Beethoven-Kramer) (1136)	29, 35, 400
Gavotte (Grétry) (Xylophone) (20440)	39, 320, 478
Gavotte (Händel) (20451)	125, 266, 487
Gavotte—Me voici dans son boudoir (Here I Am in Her Boudoir)— Mignon (Thomas) (1361)	361, 614
Gyd-Sie Chrystus Rodzi (Polish) (V-16439)	76, 542
Giga (Corelli) (20451)	266, 448
Gigue (Byrd) (1943)	39, 119, 266, 433
Gioconda, La (Ponchielli)— Barcarola (8174)	353, 542
Cielo e mar (Heaven and Ocean) (12150)	353, 542
Dance of the Hours (11833)	353, 542
Enzo Grimaldo (8084)	353, 542
Girl of the Golden West, The (Puccini) Ch'ella mi creda libera (Let Her Believe) (4408)	355, 546
Git on Board, Lil' Chillun (Negro Spiritual) (22225)	92
Gloria—Twelfth Mass (Mozart) (35768)	22, 133, 533
Gloria Patri (Palestrina) (20897)	117, 302, 539
Gloria Patri (Slava) (Russian Church) (Grechaninov) (V-126)	74, 169, 478
Go Down, Moses (Let My People Go)—See Swing Low (P-78)	
Going Through Lorraine (Folk Song) (22356)	40
Golondrina, La (The Swallow) (Seradell) (1141)	60, 521
Gondoliers (Sullivan) (C-16)	375
Good News (Negro Spiritual) (20520)	16, 92, 536

Good Night (Franz) (1861)	144, 467
Götterdämmerung (The Twilight of the Gods) (Wagner)—	
Complete Opera (M-60)	338, 631
Closing Scene (6625)	338, 632
Siegfried's Funeral March (18319, 18320)	12, 236, 240, 338, 631
Siegfried's Rhine Journey (18318, 18319)	233, 338, 631
Story of The Twilight of the Gods (G-25)	338
Goyescas—Intermezzo (Granados) (12429)	184, 477
Granada—Song of Andalusia (Palacios) (6601)	58, 592
Granadinas (Farewell, My Granada) Calleja—(Barrera) (1182)	41, 58, 592
Great is Jehovah (Schubert) (35760)	22, 36, 568
Greensleeves (Elizabethan Folk Dance) (21619)	120, 460
Gregorian Chants (20897, 21621, M-87)	107, 302, 444, 447
Gretchen am Spinnrade (Gretchen at the Spinning Wheel) (Schubert)	
(15752)	140, 568
Guide Post, The—See Winterreise Cycle, Die (Schubert)	
Gute Nacht (Good Night) (Franz) (1861)	144, 467
Gymnopédie, No. 1 (Satie) (7252)	180, 294, 565
Gymnopédie, Nos. 1 and 2 (Satie) (1965)	180, 294, 565
Gypsy Laddie, The—See Early American Ballads	
Ha én gazdog lennék (Hungarian) (V-11111)	71, 498
Hamlet—Overture Fantasia (Tchaikovsky) (M-395)	166, 287, 607
Haneros Hallolu (These Candles) (Hebrew) (V-9044)	100, 491
Hänsel and Gretel (Humperdinck)	
I Am the Sleep Fairy (22175)	345, 498
Overture (Prelude) (11929)	345, 497
Susie, Little Susie (22175)	345, 497
Witch's Ride (22176)	345, 498
Hard Times, Come Again No More (Foster) (9247)	191, 464
Hark! Hark! the Lark (Schubert)—See Horch! Horch! Die Lerch	
Harmonious Blacksmith, The—Theme and Variations from Suite V	
(Händel) (1193)	30, 125, 257, 270, 483
Harp That Once Thro' Tara's Halls, The (Irish Folk Song) (1553)	42, 84, 500
Háry János—Suite (Kodály) (M-197)	71, 286, 303
Hatter, The (Danish Folk) (20449)	82, 450
Haugtussa—Song Cycle, Op. 67 (Grieg) (M-714)	171, 479
Hear My Prayer (Oh for the Wings of a Dove) (Mendelssohn) (35856)	327, 519
Hebrew Melody (arr. Achron) (6695)	101, 492
Heimliche Aufforderung (Lover's Pledge) (R. Strauss) (1853)	177, 600
Heimweh (Longing for Home) (Eichendorf-Wolf) (2030)	177, 642
Hejri Kati (Hungarian Czardas) (20841)	39, 43, 70, 498
Heldenleben, Ein (A Hero's Life) (Strauss) (M-610)	177, 597
Hence Care, Thou Art Too Cruel (Weelkes) (26783)	120, 637
Her Blanket (Lieurance) (22316)	92, 507
Herd Girl's Sunday (Ole Bull) (2052)	80
Hérodiade (Massenet)	
Il est doux, il est bon (He Is Kind, He Is Good) (6604)	365, 516
Vision fugitive (Fleeting Vision) (1639)	365, 516
Highland Fling (Strathspey) (Scotch Folk Dance) (21616)	39, 88, 577

	PAGES
Hindu Music (M-382, 24548)	48, 494, 495
H. M. S. Pinafore (Sullivan) (C-13)	375
Hodie Christus natus est (Christmas Carol) (Palestrina) (20410)	22, 117, 301, 539
Home On the Range (arr. Guion) (1525)	93, 448
Home, Sweet Home (Payne-Bishop) (1355)	191, 415
Hopak (Musorgsky) (4414)	165
Hopi Indian Chants (20043)	16, 92, 248, 499
Hora-Hasapiko (Greek) (S-787)	51, 478
Hor ch'el ciel e la terra (Silence Reigns Over Earth and Sky (Monteverdi)—See Madrigals and Other Selected Works	
Horch! Horch! Die Lerch (Hark! Hark! the Lark) (Schubert) (1933)	139, 569
Hospidee Pomeeloo (Lord, Have Mercy) (Lvovsky) (Russian Church) (V-126)	74, 560
Huguenots, Les—Nobles Seigneurs, Salut! (Noble Sirs, I Salute You!) (Meyerbeer) (7146)	154, 330, 522
Humoresque (Dvořák) (15217)	174, 457
Hungarian Dance No. 5 (Brahms) (20841)	70, 162, 248, 424
Hungarian Fantasie for Piano and Orchestra (Liszt) (36341, 36342)	152, 507
Hungarian Fantasie (von Weber) (20525)	224, 636
Hungarian Gypsy Melodies (S-13)	43, 498
Hungarian Rhapsody, No. 2 (Liszt) (6626, 14422)	33, 71, 152, 213, 258, 508
Hunt the Squirrel (English Folk Dance) (P-53)	89
Hush-a-Bye, Angel (Bohemian) (20395)	26
Hush, Oh Hush Thee (Swedish) (20395)	26, 82, 604
Hymn of Charlemagne (Hymn of Jeanne d'Arc) (Veni, Creator Spiritus) (20896)	41, 107, 301, 437
Hymn of the Cherubim No. 7 (Bortniansky) (36223)	104, 421
Hymn to Apollo (Ancient Greek) (20896)	103, 477
Hymn to St. John the Baptist (Church) (20897)	107, 444
I Believe (The Creed) (36040)	103
Ibéria (Debussy) (M-460)	180, 291, 451
I Can't Stay Away (Negro Spiritual) (1966)	93
Ich schwebte (Suspense), Op. 49 (R. Strauss) (14076)	177, 600
Ich wandte mich (I Turned and Considered—Ecclesiastes 4:1-3) (Brahms) (Four Serious Songs, Op. 121) (14308)	162, 424
I Dream of Jeanie With the Light Brown Hair (Foster) (4010)	191, 464
Ilia Mourometz (Glière)—See Symphony No. 3	
Iltaula (Finnish Folk Song) (V-4167)	78, 463
Iltatummelma (Finnish Folk Song) (V-4165)	78, 463
Immer leiser wird mein Schlummer (Ever Lighter is My Slumber), Op. 105, No. 2 (Brahms) (15409)	162, 426
Impromptu for Harp, Op. 86 (Fauré) (12005)	180, 213, 463
Impromptu A Flat, Op. 42, No. 2 (Schubert) (15156)	140, 257, 569
Im Treibhaus (In the Greenhouse) (Wagner)—See Three Deathless Songs	
In a Chinese Temple Garden (Ketélbey) (35777)	35, 502
In a Persian Market (Ketélbey) (35777)	35, 502
In a Summer Garden (Delius) (9731, 9732)	291
In Bethlehem is Born (German) (1961)	67, 469
Inca Serenade (32571)	60

	PAGES
Incredible Flutist, The—Ballet Suite (Piston) (M-621)	296, 541
In dem schatten meiner Locken (In the Shadows of My Tresses) (Heyse-Wolf) (1734)	176, 642
In der Frühe (In the Morning) (Mörke-Wolf) (2029)	177, 642
Indian Music of the Southwest (P-49)	93, 499
Indian Suite, Op. 48, No. 2 (MacDowell) Love Song (20342)	193, 269, 512
Dirge (15657)	194, 296, 512
Indiscrète, L' (Rameau) (12490)	257, 550
Innocent Siberian Exile, The (Russian Folk Song) (M-917)	74
In questa tomba oscura (Within the Tomb Forgotten) (Beethoven) (6822)	137, 400
In Summer Fields—See Feldeinsamkeit	
Instruments of the Orchestra (20522, 20523)	201, 216, 240, 537
In the Beautiful Forest (Au joli bois) (de Sermisy) (26780)	117
In the Bottoms—Juba Dance (Dett) (21750)	197, 454
In the Silence of the Night (Wśród Nocnej Aszy) (Polish) (V-16439)	76, 542
In the Steppes of Central Asia (Borodin) (11169)	216, 222, 285, 419
In Thee is Joy—Choral Prelude (Bach) (7421)	261, 386
Intorno all' idol mio (About My Beloved Idol) (Cesti) (21747)	122, 307, 436
Intrade, Sarabande, Gigue (Pezel) (2012)	248, 456
Invitation to the Waltz (von Weber) (15189)	143, 279, 636
Iolanthe (Sullivan) (C-10)	375
Iphigenia en Aulide—Airs from Ballet (Gluck) (7321, 7322)	129, 316, 474
Irish Lilt (Irish Washerwoman) (21616)	84, 501
Irish Tune from County Derry—See Farewell to Cucullain	
I See You (Swedish) (20432)	30, 82, 603
Isle of the Dead (Toteninsel) Op. 29 (Rachmaninoff) (M-75)	168, 287, 549
Italian Airs, Medley of (Accordion) (V-122)	55, 248, 501
Italian Serenade, in G Major (Wolf) (4271)	176, 207, 274, 641
Italiana in Algeri, L'Overture (Rossini)—See Three Rossini Overtures	
Italian Symphony (Mendelssohn)—See Symphony No. 4 in A Major	
I Thought That Love Has Been a Boy (Byrd) (4316)	89, 120, 302, 432
It was a Lover and His Lass (Morley) (15166)	120, 525
I Want to Be Ready (Negro Spiritual) (22225)	92, 536
I Wonder As I Wander Out Under the Sky—See Early American Ballads	
Japanese Nocturne (Eichheim) (7260)	48, 197, 296, 457
Jasmine Flower (Chinese) (20395)	26
Jean Wagonas (French Folk Song) (26550)	63, 468
Jeanne d'Arc—Adieu, forêts (Farewell, Ye Hills) (Tchaikovsky) (6604)	166, 372, 607
Jeg Og Prammen (V-15068)	80
Jesu, Joy of Man's Desiring (Cantata, No. 147) (Bach) (18292)	261
Jewels of the Madonna—Intermezzo (Before Acts II and III) (Wolf-Ferrari) (1743, 1743)	359, 642
Jocelyn—Berceuse (Godard) (8421)	363, 474
Jock o' Hazeldean (Border Ballad) (4083)	42, 87, 577
John Peel (Border Ballad) (4083)	13, 37, 88, 90, 460

Jongleur de Notre Dame, La—The Legend of the Sagebrush (Massenet) (6785)	366, 517
Joseph Mine (Calvisius) (21623)	22, 118, 433
Joshua Fit de Battle ob Jericho (Negro Spiritual) (4460)	92, 536
Jota (de Falla) (1504)	58, 184, 462
Joyeuse, La (The Joyous One) (Rameau) (15179)	257, 551
Juanita (Norton) (1179)	93, 537
Jubilee—Symphonic Sketches, No. 1 (Chadwick) (15656)	197, 436
Jugo-Slav Folk Songs (V-3076)	50, 248
Jupiter Symphony (Mozart)—See Symphony in C Major, No. 41	
Kalamatianos (Greek Dance from Kalamata) (24783)	51, 104, 478
Kalinka (The Mulberry) (Russian Folk Song) (M-917)	74
Kammenoi-Ostrow—Réve Angelique, Op. 10, No. 22 (Rubinstein) (12191)	165, 560
Kärlekshägring (Love's Flame) (Swedish) (V-20085)	82, 604
Kasbek (Caucasian) (4337)	74, 436
Keep Inching Along—See Swing Low (P-78)	
Kék a buzavirag (Blue is the Cornflower) (Hungarian) (V-11111)	71, 498
Kesailta (Finnish Folk Song) (V-4166)	78, 463
Khowantchina (Mussorgsky) Dance of the Persian Slaves (11135)	372, 534
Kiddush (Sanctification) (Hebrew) (V-9045)	101, 491
Kinderpolka (Folk Dance) (20432)	82
King's Henchman, The (Taylor) Nay, Maccus, Lay Him Down (8103)	376, 604
O Caesar, Great Wert Thou (8103)	376, 604
Klappdans (Swedish Folk Dance) (20450)	82
Kol Nidre (Day of God) (Old Hebrew) (35830)	101, 491
Kolo—Circle Dance (Serbian-Croatian) (24783)	50
Kolos (Serbian-Arabian) (V-3099)	50
Komm' süsser Tod (Come, Sweet Death) (Bach) (1939)	312, 388
Kubilas (Lithuanian) (V-14073)	76, 509
Kyrie Eleison (Gregorian) (21621)	107, 302, 444
La—For titles beginning with this French and Spanish article—also "Le" and "Les"—see the next word. For example, La Bohème—See Bohème.	
Lakmé (Delibes) Là-bas, dans la forêt (In the Forest) (1502)	363, 453
Où va la jeune Hindoue (Indian Bell Song) (1502)	18, 363, 453
Largo—The New World Symphony (Dvořák) (8738, 8739)	222, 457
Largo—Xerxes (Händel) (8806, 11887, 14229)	36, 125, 261, 314, 486
Lascia ch'io pianga (My Tears Shall Flow)—See Rinaldo (Händel)	
Lasciatemi Morire (Let Me Die Now) (Monteverdi)—See Madrigals and Other Selected Works	
Last Judgment—Lord God of Heaven and Earth (Spohr) (4286)	326, 593
Lehn' deine wang' an meine (Lay Thy Cheek On Mine) (Jensen) (1861)	144, 502
Legend of the Birds (Liadov)—See Eight Russian Folk Songs	
Legend of the Twelve Brigands (Zharoff) (7717)	74

Lemminkäinen's Homeward Journey—Legend, Op. 22, No. 4 (Sibelius)	
(12219, 12220)	172, 288, 583
Leonore Overture No. 3 (Beethoven) (M-359)	137, 218, 231, 320, 400
Liebesfreud (Love's Joy) (Old Vienna Waltz) (arr. Kreisler)	
(1891)	66, 253, 504
Liebesleid (Love's Sorrow) (arr. Kreisler) (1950)	66, 253, 504
Liebestraum (Love's Dream) (Liszt) (7290)	152, 508
Light Cavalry Overture (von Suppé) (11837)	231, 603
Lights Out—March (McCoy) (26290)	12
Listen to the Mocking Bird (Winner) (19889)	191, 641
Little Man in a Fix (Danish Folk) (20449)	82, 450
Little White Donkey (Le Petit ane blanc) (Ibert) (4315)	181, 498
Little White Hen, A (Ein Hennlein Weiss) (Scandelli) (1962)	117, 565
Live a-Humble (Negro Spiritual) (20520)	16, 92, 536
Lobt Gott (Dear God) (Luther) (V-6093)	302
Loch Lomond (Scotch Folk Song) (9295)	39, 88, 577
Lo, Here the Gentle Lark (Bishop) (8733)	218, 415
Lo, How a Rose E'er Blooming (Praetorius) (18292, 21623)	22, 118, 261, 543
Lohengrin (Wagner)—	
Bridal Chorus (9005)	303, 336, 625
Elsa's Traum (Elsa's Dream) (14181)	336, 624
Prelude to Act III (14007)	336, 624
Königs gebet (King's Prayer) (1274)	230, 336, 624
In fernen land (In Distant Lands) (Lohengrin's Narrative) (7105)	158, 336, 624
Prelude to Act I (Vorspiel) (6791)	203, 206, 236, 624
Procession to the Cathedral (9017)	336, 624
Swan Chorus (9017)	336, 624
London Symphony (Williams) (DM-916)	296, 639
Londonderry Air—See Farewell to Cucullain	
Long Ago, Sweetheart Mine (MacDowell) (4017)	193, 513
Lord, Have Mercy (Hospodee Pomeeloo) (Lvovsky) (Russian Church)	
(V-126)	74, 560
Lord, Listen to My Prayer (36040)	103
Lorelei, Die (The Loreley) (Liszt) (7075)	66, 152, 508
Louise (Charpentier)	
Berceuse (6785)	368, 437
Depuis le jour (Ever since the Day) (Charpentier) (14153)	368, 437
Depuis longtemps j'habitais (A Long Time I have Lived in This	
Room) (Charpentier) (9293)	368, 437
Love Bird, The (de Wert) (26780)	117, 638
Love for Three Oranges—Waltz Scherzo, March and Scherzo (Prokofiev)	
(9128)	169, 294, 372, 544
Lover's Wooing (Blanket Song) (Zuni Indian, arr. Troyer) (20983)	197, 615
Love With Tears (Cheyenne) (21972)	16, 92, 248, 499
Lucia (Donizetti)	
Mad Scene (7369)	154, 328, 455
Sextet (10012)	22, 328, 455
Lucrezia Borgia—Brindisi (Drinking Song) (Donizetti) (1367)	328
Lullaby for a Condemned Man (Russian Folk Song) (M-917)	74
Lullaby, My Sweet Little Baby (Byrd) (26783)	119, 433

- Lullaby (Liadov)—See Eight Russian Folk Songs
 Lulle Lullay (The Coventry Carol)—See Early American Ballads
 Lys Nat (Grieg) (1814) 80
- Madame Butterfly (Puccini)
 Complete Opera (M-700, M-701) 355, 546
 Flower Duet (17366) 19
 O quant' occhi fisi (Love Duet) (8921) 355, 546
 Un bel di vedremo (Some Day He Will Come) (6790) 355, 546
 Mädchen spricht, Das (The Maiden Speaks), Op. 107, No. 1 (Brahms)
 (1857) 161, 425
 Madrigals and Other Selected Works (Monteverdi) (M-496) 122, 302, 524
 Hor ch'el Ciel e la Terra; Lasciatemi Morire; Zeffiro Torna (Ciaccina); Ardo; Ohimè, dov'è il mio ben; Chiome d'oro; Il Ballo dell'Ingrate; Lamento della Ninfa; Ecco Mormorar l'onde
 Magic Flute, The (Mozart)
 Complete Opera (M-541, M-542) 318, 529
 Invocation (6642) 20, 318, 529
 O Isis and Osiris (Chorus of Priests) (1738) 318, 530
 Overture (15190) 317, 529
 Magnificat (Gregorian) (20897) 107, 302, 444
 Magnificat (C. P. E. Bach) (M-444) 302, 394
 Maid Sings Light, A (MacDowell) (4017) 193, 513
 Maiden of My Heart (Russian Folk Song) (M-917) 74
 Mainacht, Die (The May Night), Op. 43, No. 2 (Brahms) (14307) 162, 425
 Malagueña (Albeniz) (1581) 39, 58, 184, 379
 Manana de San Juan, La (de Mudarra) (15164) 117, 592
 Manon (Massenet)
 Le Rêve (The Dream) (8421) 20, 366, 517
 Gavotte (1846) 14, 517
 Manon Lescaut—Donna non vidi mai (Maiden So Fair) (Puccini)
 (1213) 355, 546
 Marche Lorraine (arr. Ganne) (22053) 37, 41, 63, 468
 Marche Militaire Française—See Suite Algerienne
 Marche Religioso (Onward Christian Soldiers) (Sullivan) (35804) 12, 603
 Marche Slave, Op. 31 (Tchaikovsky) (12006) 43, 166, 211, 225, 240, 608
 March of the Caucasian Chief (Procession of the Sardar) (Ippolitov-Ivanov)
 —See Caucasian Sketches
 March—Thesée (Lully) (7424) 309, 511
 Maria, Mari (di Capua) (Neapolitan) (1134) 26, 36, 55, 501
 Maria Wiegenlied (The Virgin's Cradle Song) (Brahms) (8763) 161, 426
 Marionettes—Scène de Ballet, Op. 52, No. 2 (Glazounov) (20914) 168, 218, 471
 Marriage of Figaro, The (Mozart)
 Complete Opera (M-313, M-314, M-315) 318, 530
 Mars, The Bringer of War—The Planets Suite, Op. 32 (von Holst)
 (11808) 186, 296, 495
 Marseillaise, The (de Lisle) (6557, 22053, 26548) 35, 41, 63, 468, 507
 Martha (Flotow)
 Last Rose of Summer, The (1355) 342, 463
 M'appari (Like a Dream) (7720) 343, 463

Maryana—Polka (Czecho-Slovakia) (V-1088)	68, 449
Maryland, My Maryland (21919)	42, 383
Masked Ball—Eri tu (Is it Thou?) (Verdi) (7353)	347, 618
Mass in B Minor (Bach) (M-104)	128, 311, 388
Mastersingers, The—(Wagner)	
Am stillen Herd (On Winter's Night) (Walter's Song) (11162)	340, 625
Choräle—Kirchenchor (Church Scene)—Act I (9160)	158, 302, 340, 625
Chorus—Wach auf (Awake)—Act III (9160)	158, 340, 627
Dance of the Apprentices (1807)	243, 627
Fanget an! (Now Begin) (Trial Song) (11162)	340, 625
Finale of Opera (9285)	340, 627
Grüss' Gott, mein Junker; (Sir Knight, I Greet You) (7427)	340, 626
Hat man mit dem Schuhwerk (A Shoemaker's Life Is Aye Full of Care) (8195)	340, 627
Jerum! Jerum! (Cobbler's Song) (7426)	340, 626
Kein' Regel wollte da passen (Sach's Monolog, Part II) (7425)	340, 626
Kobold, Ein (A Kobold Wove This Spell) (7319)	340, 626
Mein Freund, in holder Jugendzeit (My Friend, in Youth's Delightful Days) (7427)	340, 626
Overture (6651)	340, 625
Preisleid (Prize Song) (7105)	340, 627
Sieh' Ev'chen! (Where Can Eva Be?) (8195)	340, 625
Selig, wie die Sonne meines Glückes lacht (Brightly As the Sun Upon My Fortune Breaks) (7682)	22
Wahn! Wahn! (Mad! Mad!) (7319)	340, 626
Was duftet doch der Flieder (The Elder's Scent Floats Round Me) (Sach's Monolog, Part I) (7425)	340, 626
Matthias, the Painter (Hindemith, 1934) (M-854)	177, 493
May Night, The—See Die Mainacht	
Mazurka in C Sharp Minor, Op. 63, No. 3 (Chopin) (1327, 7416)	150, 257, 442
Mazurka—Waltz (Polish) (V-16436)	76, 542
Mein einigs A (My Own A) (Hofhaimer) (1960)	117, 495
Mein Mäd'el Hat' einen Rosenmund (My Maiden Has a Mouth of Red) (Brahms) (1857)	161, 426
Melody in F (Rubinstein) (1178)	12, 560
Mer, La (The Sea) (Debussy) (M-643)	180, 243, 291, 451
Merci Clamant (de Coucy) (Troubadour) (20227)	112, 248, 614
Merry Mount (Hanson)	
'Tis An Earth Defiled (7959)	377, 487
Merry Mount Suite (Hanson) (M-781)	377, 487
Merry Wives of Windsor—Overture (Nicolai) (12533)	219, 342, 537
Messiah, The (Händel)—	
All We Like Sheep (9019)	124, 485
Amen Chorus (9125)	312, 485
And the Glory of the Lord (11825)	124, 312, 484
Behold the Lamb of God (11824)	124, 312, 485
Comfort Ye My People (12598)	311
Every Valley Shall Be Exalted (12598)	311
Glory to God (11824)	124, 312, 484
Hallelujah Chorus (11825, 35768)	22, 124, 312, 485

Messiah, The (Händel) Cont.

- He Shall Feed His Flock (6555) 124, 303, 484
 I Know That My Redeemer Liveth (9104) 124, 485
 Pastoral Symphony (7316) 124, 270, 312, 484
 Surely He Hath Borne Our Grievs (9019) 124, 485
 Why Do the Nations Rage? (9654) 312, 485
 Worthy Is the Lamb (35829) 303, 312, 485
 Mexican Dances Nos. 1 and 2 (Mexican) (20384) 60, 521
 Mexico—National Airs of (68730) 60, 521
 Midnight Special (Southern Prison Songs) (P-50) 93, 384
 Midnight Special; Ham an' Eggs; Grey Goose; Stewball; Pick a Bale
 of Cotton; Alabama Bound
 Midsummer-Night's Dream, A (Mendelssohn)
 Nocturne (4312) 146, 225, 233, 278, 322, 519
 Overture (11919, 11920) 35, 146, 225, 278, 322, 518
 Scherzo (7080) 146, 218, 278, 322, 519
 Wedding March (11920) 146, 279, 322, 519
 Mignon (Thomas)
 Connais-tu le pays (Know'st Thou the Land?) (1361) 363, 613
 Cradle Song—De son couer j'ai calme la fièvre (From Her Heart the
 Fever Departed) (6642) 363, 614
 Gavotte—Me voici dans son boudoir (Here Am I in Her Boudoir)
 (1361) 363, 614
 Overture (12038) 363, 613
 Polonaise (I am Titania) (7110) 363, 614
 Mikado, The (Sullivan) (C-26) 375
 Minnelied (Love Song) (German Folk) (1272) 112, 523
 Minuet in G, No. 2 (Beethoven) (1434) 12, 401
 Minuet in G (Paderewski) (20169) 35, 538
 Minuets, Majeur et Mineur (Rameau) (15179) 257, 551
 Minute Waltz (Waltz in D Flat, Op. 64, No. 1) (Chopin) (20614) 35, 150, 442
 Missa Papae Marcelli (Mass of Pope Marcellus) (Palestrina)
 (35941 to 35944) 118, 302, 539
 Missa Solemnis (Solemn Mass), Op. 123 (Beethoven) (M-758) 326, 401
 Mi Y'mallel (Who Can Recount the Wonders of Israel) (Hebrew)
 (V-9046) 101, 492
 Mondnacht (Moonlight Night) (Schumann) (14076) 18, 177, 574
 Moj je lola trgovac (Croatian) (Folk Songs with Bagpipes) (V-3076) 50, 248, 396
 Moldau, The (Smetana) (11434, 11435, M-523) 174, 285, 591
 Mon père m'a donné un mari! (French Folk Song) (26548) 63, 468
 Moonlight Sonata (Beethoven)—See Sonata in C Sharp Minor
 Morris Dances—See Country Gardens and Shepherd's Hey
 Mother Goose Suite (Ravel) (7370, 7371) 181, 219, 225, 244, 291, 552
 Motives from Ring of the Nibelungs (Wagner) (11215, 11216) 338
 Moto Perpetuo (Perpetual Motion) (Allegro di Concerto)
 (Paganini) (15547) 148, 206, 538
 Musical Offering on a Theme of Frederick the Great (Bach—arr. Fischer)
 (M-709) 128, 270, 388
 Music Box, The (Liadov) (19923) 24, 36, 216, 506
 Music for Four Stringed Instruments (Loeffler) (M-543) 197, 509

Music for Strings (Bliss) (M-464)	186, 207, 296, 417
Music for the Theatre (Copland) (M-744)	296, 448
Music of Russia (S-18)	74, 561
Mutual Love (English Folk Dance) (P-53)	89
Mazurka—Waltz (Polish) (V-16436)	542
My Bonnie Lass She Smileth (Morley) (4316)	89, 120, 302, 525
My Days Have Been So Wondrous Free (Hopkinson) (4010)	191, 496
My Heart Ever Faithful (Bach) (7388)	128, 311, 389
My Little Mohee—See Early American Ballads	
My Lord, What a Morning—See Swing Low (P-78)	
My Love You Have Bewitched Me (Hassler) (1963)	117, 487
Nacht, Die (The Night), Op. 10, No. 3 (R. Strauss) (2027)	177, 600
Nachtigall, Die (The Nightingale), Op. 97, No. 1 (Brahms) (7793)	161, 425
Natoma—Dagger Dance (Herbert) (11932)	377, 492
Nautilus, The—Sea Pieces (MacDowell) (20396)	193, 513
Newcastle (English Folk Dance) (P-53)	89
New World Symphony—See Symphony No. 5 in E Minor (Dvořák)	
Night (Russian Folk Song) (M-917)	74
Nightingale, The—See Die Nachtigall	
Night on the Bare Mountain, A (Mussorgsky) (17900)	165, 285, 534
Nights in the Gardens of Spain (de Falla) (M-725)	184, 291, 463
Nina (Pergolesi) (1317)	314, 540
Nobody Knows de Trouble I've Seen (Negro Spiritual) (20068, 27473)	42, 93, 536
Nobody Saw, Op. 9 (Loewe) (24790)	144, 510
Nocturne in C Sharp Minor (Chopin) (8419)	33, 442
Nocturne in E Flat, Op. 9, No. 2 (Chopin) (14961)	257, 442
Nocturne in F Sharp Minor, Op. 48, No. 2 (Chopin) (14968)	257, 442
Nocturnes (Debussy) (M-630)	180, 291, 452
Noël—Symphonic Sketches, No. 2 (Chadwick) (18274)	296
Norma (Bellini)	
Ah! del Tebro (Haughty Roman) (1753)	154, 328, 412
Casta Diva (Queen of Heaven) (8125)	328, 412
Mira Norma (Hear Me, Norma) (8110)	328, 412
Norwegian Bridal Procession (Grieg) (20805)	80, 171, 479
Norwegian Mountain March (Folk Dance) (20151)	39, 80, 537
Notturmo (Nocturne)—Le Triomphe de l'Amour (Love's Triumph) (Lully) (7424)	122, 309, 511
Now Is the Month of Maying (Old English Madrigal) (Morley) (4316)	89, 120, 301, 525
Now Then, Dear Guests (Sartorius) (1963)	117, 565
Nutcracker Suite (Casse Noisette) (Tchaikovsky) (M-265)	166, 289, 605
Overture Miniature (8662)	605
March (8662)	605
Dans de la Féé Dragée (Dance of the Sugar Plum Fairy) (8662)	228, 243, 605
Trépak (Dance of the Russian Doll) (8662)	605
Danse Arabe (Dance of the Arabian Doll) (8663)	219, 240, 605
Danse Chinois (Dance of the Chinese Doll) (8663)	219, 605

- Nutcracker Suite (Casse Noisette) (Tchaikovsky) Cont.
 Danse des Mirlitons (Dance of the Toy Flutes) (8663) 219, 605
 Vals des Fleurs (Waltz of the Flowers) (8664) 233, 606
- Oberek Viazdowski (Polish) (V-16436) 76, 542
 Oberon—Overture (von Weber) (12043) 143, 233, 322, 636
 O Care, Thou Wilt Despatch Me (Weelkes) (26783) 120, 637
 O cessate di piagarmi (O, No Longer Seek to Pain Me) (Scarlatti) (21747) 122, 306, 565
 Od Krakowa (Polish) (V-16469) 76, 542
 Oedipus Tyrannus—Prelude (Paine, Op. 35) (15658) 197, 538
 Of a Tailor and a Bear (MacDowell) (20153) 193, 512
 Of Br'er Rabbit (MacDowell) (20803) 193, 513
 Ohimè, dov'è il mio ben (Alas, Where Is My Beloved One) (Monteverdi)
 —See Madrigals and Other Selected Works
 Oh, Times of Stress (Dutch) (18071) 64
 Oh Vermeland, Thou Lovely (Old Swedish) (19923) 24, 35, 39, 82, 208, 211, 603
 Old Black Joe (Foster) (1265) 37, 93, 191, 464
 Old Chisolm Trail, The (24546) 93, 449
 Old Folks at Home (Swanee River) (Foster) (9249) 93, 464
 Omaha Ceremonial (Indian) (21972) 16, 92, 499
 Omphale's Spinning Wheel (Saint-Saëns)—See Rouet d'Omphale
 On Hearing the First Cuckoo in Spring (Delius) (4496) 80, 186, 296, 453
 On Ma Journey (Negro Spiritual) (25547) 92
 On the Road to Mandalay (Speaks) (6638) 197, 593
 On the Shores of Sorrento, Op. 16 (R. Strauss) (18535) 177, 598
 On Wings of Song (Heine—Mendelssohn) (1837) 146, 519
 Orfeo ed Euridice—Che farò senza Euridice (I Have Lost My Euridice)
 (Gluck) (14229) 129, 316, 474
 Dance of the Happy Spirits (Ballet Music) (6834, 7138) 129, 218, 316, 474
 Orfeo—Ecco purch' a voi ritorno (Monteverdi) (21747) 122, 306, 525
 Organ Grinder, The—See Winterreise Cycle, Die (Schubert)
 Organum, Example of (20897) 107, 445
 Oriental—Kaleidoscope, Op. 50, No. 9 (Cui) (1354) 165, 449
 Orpheus in Hades—Overture (Offenbach) (35881) 363
 O sole mio (di Capua) (1678) 55, 501
 Orello (Verdi)
 Complete Opera (M-152) 351, 618
 Ave Maria (7393) 351, 619
 Credo (Iago's Creed) (8045) 351, 619
 Si pel ciel (We Swear by Heaven and Earth) (8045) 20, 351, 619
 Salce, Salce (Willow Song) (7393) 351, 619
 O Tod, wie bitter bist du (O Death, How Bitter Is the Remembrance of
 Thee—Ecclesiastes 41:1-2) (Four Serious Songs) (Brahms)
 (14309) 162, 424
 Over the Steppe, Op. 5, No. 1 (Grechaninov) (4414) 169, 478
 O Vos Omnes (O All Ye That Pass By) (Morales) (26781) 117
 O wüsst' ich doch den weg Zurück (O That I Could Return), Op. 63, No. 8
 (Brahms) (14309) 161, 426

	PAGES
Pacific 231 (Honegger) (9276)	181, 294, 496
Pagliacci, I (The Players) (Leoncavallo)	
Entire Opera (M-249)	357, 505
Chorus of the Bells (8526)	505
Harlequin's Serenade (1183)	357, 505
No, Pagliacci (6754)	357, 506
Opening Chorus (8525)	505
Prologue (6587)	357, 505
Vesti la giubba (On With the Play) (7720)	303, 357, 505
Ye Birds Without Number (Ballatella) (8526)	357, 505
Paimenen Ilo (The Shepherd Calls His Cattle) (arr. Palmgren)	
(V-4160)	78, 463
Paloma, La (The Dove) (Yradier) (1141)	58, 60, 643
Panis Angelicus (Oh, Lord Most Holy) (Franck) (14312)	378, 465
Pantomime, La (Rameau) (12490)	257, 550
Parsifal (Wagner)	
Excerpts from Act III (M-67)	340
Ich sah' das kind (I Saw the Child) (7523)	340, 628
Symphonic Synthesis (arr. Stokowski) (8617, 8618)	244, 340, 628
Passaglia in C Minor (Bach) (14580, 14581)	128, 266, 389
Passion According to St. Matthew, The (Bach) (M-411, M-412,	
M-413	124, 312, 389
Finale (Bach) (14321)	261, 389
Pastoral Symphony (Bach)—See Christmas Oratorio	
Pastoral Symphony (Beethoven)—See Symphony No. 6, in F Major	
Pastourel (Poulenc) (8996)	181, 543
Pathetic Symphony (Tchaikovsky)—See Symphony No. 6, in B Minor	
Pater Noster (Palestrina) (26782)	117, 539
Patience (Sullivan) (C-14)	375
Pavane (Byrd) (1943, 7873)	39, 119, 266, 433
Peasant Cantata (Bach) (M-360)	127, 391
Peer Gynt Suite, No. 1 (Grieg) (M-404)	171, 285, 289, 479
Morning Mood (12163)	16, 479
Death of Ase (12163)	16, 36, 479
Anitra's Dance (12164)	16, 479
In the Hall of the Mountain King (12164)	16, 224, 479
Peer Gynt Suite, No. 2, Op. 55 (Grieg) (M-902)	171, 285, 289, 480
Ingrid's Lament (11-8163)	17, 480
Arabian Dance (11-8163)	17, 480
Return of Peer Gynt (11-8164)	17, 480
Solvig's Song (11-8164)	17, 480
Perbe szálltam a szivemmel (I Have Been Quarreling With My Heart)	
(Hungarian) (V-11111)	71, 498
Perdida Tengo la Color (Luis Milan) (15165)	117, 593
Père de la Victoire, Le (The Father of Victory) (French—arr. Ganne)	
(21456)	26, 63, 468
Peregrina No. 1 (Mörike-Wolf) (2031)	177, 642
Peter and the Wolf, Op. 67 (Prokofiev) (M-566)	36, 169, 201, 288, 294, 544
Petit navire, Le (French Folk Song) (26550)	63, 468
Petrouchka—Ballet (Stravinsky) (M-574)	169, 289, 372, 601

Pictures At An Exhibition (Mussorgsky-Ravel) (M-442)	35, 36, 165, 287, 535
Pièce Héroïque (Franck) (17323)	180, 261, 465
Pietà, Signore! (Have Mercy, Oh, Lord!) (Stradella) (15181)	307, 594
Pines of Rome, The (Respighi) (11917, 11918)	183, 286, 555
Pipa Solo (Chinese) (24549)	48, 439
Pirates of Penzance, The (Sullivan) (C-6)	375
Plaintive Village Song (Liadov)—See Eight Russian Folk Songs	
Planets Suite, The—Mars, The Bringer of War, Op. 32 (Holst) (11808)	186, 296, 495
Plantons la vigne (French Folk Song) (26549)	63, 468
Pleasure Dome of Kubla Khan (Griffes) (7957)	197, 296, 481
Poem of Ecstasy, Op. 64 (Scriabin) (M-125)	168, 294, 579
Pohjola's Daughter, Op. 49 (Sibelius) (15022, 15023)	172, 583
Poland Is Not Yet Dead in Slavery (Jeszcze Polska nie zginela) (Ogmski) (V-16417)	41, 76, 542
Polonaise Militaire in A Major, Op. 40, No. 1 (Chopin) (11947)	150, 443
Pomp and Circumstance March—No. 1 in D (Elgar) (11885)	24, 35, 186, 240, 458
Pomp and Circumstance Marches, Op. 39 (Elgar) (M-911)	186, 458
No. 1, in D Major; No. 2, in A Minor; No. 3, in C Minor; No. 4, in G Major.	
Popule Meus (My People) (Palestrina) (20898)	117, 302, 539
Poule, La (The Hen) (Rameau) (15179)	257, 551
Poupée Valsante (Waltzing Doll) (Poldini) (1981)	12, 541
Pour mal tems (Thibaut of Navarre) (20227)	112, 615
Praeludium (Järnefelt) (4320)	33, 171, 222, 502
Prayer of Thanksgiving (Wilt Heden, nu Treden) (Dutch Folk) (35770)	20, 64, 456
Prelude in B Minor (Bach) (7316)	270, 391
Prelude and Fugue in C Major (Bach) (9124)	128, 270, 391
Prelude and Fugue in C Minor (Bach) (9124)	128, 270, 391
Preludes—See Twenty-Four Preludes	
Préludes, Les (Liszt) (M-453)	152, 228, 279, 508
Prelude in C Sharp Minor, Op. 3, No. 2 (Rachmaninoff) (14276)	168, 258, 549
Prince Igor (Borodin)	
Overture (9123)	233, 372, 419
Polovetski Dances (M-499)	12, 165, 372, 420
Recitative and Air of Prince Galitsky (1237)	165, 372, 419
Princesita (Little Princess) (Padilla) (1182)	58, 593
Prison Songs, Southern—See Midnight Special	
Prodigal Son—See L'Enfant Prodigue	
Prokko (The Peasant Prokko Gets Drunk) (arr. Tornud) (V-4160)	78, 463
Prometheus; The Poem of Fire, Op. 60 (Scriabin) (M-125)	168, 294, 579
Prophète, Le (Meyerbeer)	
Ah, mon fils (Oh, My Son!) (6803)	154, 330, 522
O Prêtres de Baal (Prison Scene) (7146)	154, 330, 523
Pueblo Lullaby (Indian) (21972)	16, 92, 499
Quartet No. 2 in A Minor, Op. 17 (Bartók) (M-320)	274, 396
Quartet No. 8, in E Minor, Op. 59 (Rasoumovsky, No. 2) (Beethoven) (DM-919)	137, 274, 401
Quartet No. 2, in G Major, Op. 18 (Beethoven) (M-622)	274, 401

	PAGES
Quartet in F, No. 16, Op. 135 (Beethoven) (M-287)	208, 274, 402
Quartet in G Minor, Op. 10 (Debussy) (M-186)	274, 452
Quartet for Viols—Fugue in G Minor (Frescobaldi) (1663)	252, 468
Quartet No. 3, in C Major, Op. 76 (Emperor) (Haydn) Theme and Variations (Andante) (6634)	67, 131, 274, 488
Quartets, Op. 3, Nos. 50, 64, 74 (Haydn) (M-689)	274
Quartets (Haydn) (M-689)	274
In D Major, Op. 50, No. 6; in C Major, Op. 74, No. 1; in B Flat Major, Op. 64, No. 3	
Quartet in A Major for Flute and Strings (Mozart, K-298) (12165)	218, 530
Quartet No. 16, in E Flat Major, K-428 (Mozart) (M-375)	274
Quartet in F (Ravel) (M-400)	274, 553
Quartet No. 6, in D Minor (Death and the Maiden) (Schubert) (M-468)	140, 274, 569
Quartet No. 9, in G Minor, Posth. (Schubert) (M-641)	274
Quartet in D Minor, Op. 56 (Sibelius) (14389-14392)	172, 274, 583
Queen of Sheba—Ballet Music (Goldmark) (7474)	345, 474
Queen of Sheba—Cortège (Gounod) (35763)	160, 230, 361, 476
Que Léjos Estoy (Cuba) (27281)	60
Quintet in F Minor, Op. 34 (Brahms) (M-607)	162, 274, 424
Quintet in D Major, K-593 (Mozart) (M-350)	274, 530
Quintet for Clarinet and Strings (Mozart, K-581) (M-452)	228, 530
Rachem Nu (Mercy) (Hebrew) (12536)	101, 490
Ragas (Selections from India) (24548) (M-382)	48, 494
Rapsodie Espagnole (Ravel) (8282-8283)	181, 286, 553
Rebetiko (Greek) (S-475)	52
Recruit's Farewell, The (Russian Folk Song) (M-917)	74
Red Poppy, The—Yablochko (Russian Sailor's Dance) (Glière) (1675) ..	169, 471
Reflections on the Water (Debussy) (6633)	257, 452
Régiment du Sambre et Meuse (Planquette) (21456)	26, 63, 468, 616
Religious Song (Liadov)—See Eight Russian Folk Songs	
Rè Pastore, Il (The Shepherd King)—L'Amoro Saro Costante (I Will Love Her) (Mozart) (7472)	316, 530
Requiem—Ye That Now Are Sorrowful (Brahms) (9395)	162, 303, 378, 425
Requiem Mass (Gregorian) (21621)	107, 302, 444
Requiem Mass, K. 626 (Mozart) (M-649)	326
Requiem Mass (Verdi) (M-734)	378, 619
Rêve Angelique—See Kamennoi-Ostrow	
Rêverie du Soir—See Suite Algérienne	
Rhapsody for Clarinet and Orchestra (Debussy) (11433)	228, 453
Rhapsody in Blue (Gershwin) (M-358)	197, 296, 469
Rhinegold, The—Excerpts (Wagner) (M-179)	338, 629
Entrance of the Gods into Valhalla (9109)	338, 629
Story of Rhinegold (G-22)	338
Ribono Shel Olom (Lord of the World) (V-59023)	101, 492
Rienzi Overture (Wagner) (M-569)	158, 335, 628
Rigilied (Song of the Mountain Rigi) (Swiss Yodel) (V-129)	39, 67, 604

Rigoletto (Verdi)

- Complete Opera (M-32) 349, 619
 Caro nome (Dearest Name) (7383) 349, 619
 La donna è mobile (Woman Is Fickle) (1704) 349, 620
 Quartet—Bella figlia dell' amore (Fairest Daughter of the Graces)
 (10012) 22, 349, 620
 Questa o quella (Mid the Fair Throng) (1282) 349, 619
 Tutte le feste (On Every Festal Morn) (7383) 349, 619
 Rinaldo—Lascia ch'io pianga (My Tears Shall Flow) (Händel) (24793) 313, 485
 Ringlet, The (Russian Folk Song) (M-917) 74
 Ring of the Nibelungs—Motives (Wagner) (11215, 11216) 629
 Rite of Spring—See *La Sacre du Printemps*
 Robin Adair (Keppel) (24273) 43, 578
 Robin and Marion (de la Halle)
 Robins Maime (20227) 112, 615
 J'ai encor un tel pate (20227) 112, 614
 Rock of Ages (Hebrew) (V-9044) 491
 Romance (Scriabin) (8419) 33, 580
 Roman Sketches—The White Peacock (Griffes, Op. 7) (15659) 197, 481
 Romeo and Juliet—Juliet's Waltz Song (Gounod) (14742) 14, 36, 160, 361, 476
 Romeo and Juliet—Overture Fantasia (Tchaikovsky) (M-347) 166, 287, 608
 Rondine, La (Puccini)
 Ore dolci e Divine (What Hours of Sweetness) (14615) 355
 Rosamunde (Schubert)
 Ballet Music (14119) 140
 Overture (9475) 140, 569
 Rosenkavalier, Der—Nearly Complete Opera (Strauss) (M-196) 347, 597
 Rose, The (Franz) (20343) 144, 467
 Rouet d'Omphale, Le (Omphale's Spinning Wheel) (Saint-Saëns)
 (18358) 180, 280, 562
 Roumanian Melodies (S-20) 50, 559
 Roumanian Rhapsody No. 1 in A Major, Op. 11 (Enesco) (18201) 50, 286, 459
 Roumanian Rhapsody No. 2, in D Major, Op. 11 (Enesco) (18202) 50, 286, 459
 'Round the Campfire (Cowboy Songs) (P-84) 93
 Home on the Range; The Cowboy's Dream; O Bury Me Not on the
 Lone Prairie; In Texas for the Round-Up in the Spring; Red River
 Valley; The Border Affair; Ridin' Old Paint; The Texas Song.
 Roumaniko Hasapiko (Greek-Roumanian) (24783) 51, 248
 Row to the Fishing Ground (Norwegian) (20395) 26
 Ruhe, meine Seele (Rest, My Soul), Op. 27, No. 1 (R. Strauss) (2027) 177, 600
 Rumberos, Los (The Rumba Dancers) (Cuban) (1751) 60
 Ruralia Hungarica—2nd Movement (Dohnányi) (11438) 286, 454
 Russian Folk Songs (M-917) 74, 561
 The Recruit's Farewell; Soldiers' Song; The Innocent Siberian Exile;
 Lullaby for a Condemned Man; Dubinushka; The Troika Coachman's
 Love Song; Kalinka (The Mulberry); Night; Maiden of My Heart;
 The Ringlet.
 Russian Folk Songs (Liadov) (9797, 9798) 74, 169, 506

Russlan and Ludmilla—Overture (Glinka) (4427)	165, 372, 473
Rustic Wedding Symphony (Goldmark) (M-103)	176, 216, 222, 474
Rustle of Spring (Frühlingstimmen), Op. 32, No. 3 (Sinding) (20121)	172, 590
Ruy Blas—Overture (Mendelssohn, Op. 95) (11791)	146, 278, 519
Sabbath Queen, The (Hebrew) (V-9045)	101, 491
Sacre du Printemps, Le (The Rite of Spring) (Stravinsky) (M-74)	169, 294, 601
Sadko (Rimsky-Korsakov)	
Song of the Viking Guest (6867)	372, 556
Chanson Indoue (Song of India) (1981)	12, 372, 556
Sadness of Soul (4272)	33
Saga, En (Sibelius) (9925, 9926)	78, 172, 582
St. Martin's Goose (Die Martinsgans) (de Lassus) (1962)	117, 504
Saint Paul—But the Lord Is Mindful of His Own (Mendelssohn)	
(7388)	19, 146, 327, 520
Salomé (R. Strauss)	
Salomé's Dance (7259, 7260)	347
Finale (8682, 8683)	347, 599
Salón México, El (Copeland) (M-546)	60, 296, 447
Samson and Delilah (Saint-Saëns)	
Bacchanale (12318)	228, 368, 563
Printemps qui commence (Delilah's Song of Spring) (7320)	368, 563
Mon cœur s'ouvre à ta voix (My Heart at Thy Sweet Voice)	
(7320)	304, 368, 563
Santa San Juanito (Ecuador) (27280)	60
Sanctus, Benedictus and Dies Irae—Requiem Mass (21621)	107, 302, 304, 447
Santa Lucia (Italian Folk Song) (15348)	29, 35, 39, 55, 501
Sarabande (Bach) (6621)	266, 392
Sauvages, Les (The Savages) (Rameau) (15179)	257, 551
Savez-vous planter les choux? (French Folk Song) (26549)	63, 468
S'Berne Oberland (The Berne Highlands) (Swiss Yodel) (V-129)	39, 67, 604
Scarf Dance (Chaminade) (20346)	180, 437
Scheherazade Suite (Rimsky-Korsakov) (M-269)	165, 206, 285, 556
Schelomo (Bloch) (M-698)	210, 296, 418
Schmerzen (Affliction) (Wagner)—See Three Deathless Songs.	
Schnitzelbank (Old German) (V-127)	67
Schwan, Ein (The Swan) (Grieg) (1814)	14, 80, 481
Schwanda, the Bagpipe Player—Polka and Furiant (Weinberger)	
(4198)	68, 174, 285, 343, 637
Scotch Airs, Medley of (V-49)	248, 578
Scots, Wha' Hae' (Scotch) (4083)	35, 42, 87, 576
Sea, The (MacDowell) (4017)	193, 513
Sea, The—See La Mer	
Sea Songs—Medley (35844)	39
Sailing, The Larboard Watch, Rocked in the Cradle of the Deep, Life	
on the Ocean Wave, Asleep in the Deep, Nancy Lee, and Anchored.	
Secret of Suzanne (Wolf-Ferrari)	
Overture (4412)	359, 642
Gioia, La nube leggera (O Joy, To Be Musing) (14616)	359
See How Strong (Dutch) (18071)	64

	PAGES
Se Florindo è Fedeale (If Florian is Ever Faithful) (17257)	307
Seguidillas (Albeniz) (1581)	58, 184
Sellenger's Round (English Folk Dance) (20445, 27298)	30, 120, 461
Selo moje ubavo (Croatian) (V-3076)	50, 248, 396
Semele (Händel)—See Where'er You Walk	
Semiramide Overture (Rossini) (M-408) See also Three Rossini Overtures. 324, 559	
Señora, si te olvidaré (de Mudarra) (15164)	117, 592
Septet in E Flat Major, Op. 20 (Beethoven) (M-571)	137, 274, 402
Serbian Dance—The Village, Op. 6 (Slavensky) (24785)	50
Serenade—Eine kleine Nachtmusik (Mozart) (M-428)	133, 529
Serenade No. 11, for 2 Oboes, 2 Clarinets, 2 Horns and 2 Bassoons (Mozart) (M-826)	216
Serenade for the Doll—Children's Corner (Debussy) (1353)	258, 453
Serenade for String Orchestra, Op. 6 (Suk) (M-779)	174, 203, 207, 285, 602
Serenata Mexicana (Ponce) (4040)	60
Seven Joys of Mary, The—See Early American Ballads	
Seven Last Words of Christ, The, Op. 51 (Haydn) (M-757)	131, 480
Shepherd's Hey (English) (arr. Grainger) (20802)	35, 90, 186, 201, 477
Shining Moon (Russian) (10960)	248
Shoemaker's Dance (Danish) (20450)	35, 82, 450
Sholom Alechem (Peace Unto You) (Hebrew) (V-9045)	101, 491
Short Stories for Young Harpists (Salzedo) (14871)	213, 564
Siciliana (Händel) (1939)	312, 486
Sicut Cervus (As Panteth the Hart) (Motet) (Palestrina) (20898)	117, 302, 539
Siegfried (Wagner)	
Complete Opera (M-83)	338, 630
Acts I and II (M-161)	338, 630
Act III (M-167)	338, 630
Story of Siegfried (G-24)	338
Siegfried's Horn Call (7192)	233, 338, 631
Waldweben (Forest Murmurs) (7192)	206, 630
Siegfried Idyll (Wagner) (14009, 14010)	158, 632
Sigurd Jorsalfar—Prelude and Intermezzo, Op. 56 (Grieg) (18291)	171
Si le Roi m'avait donné (French Folk Song) (26550)	63, 468
Silver Swan, The (Gibbons) (26782)	117, 469
Simon Boccanegra (Verdi)—Selections (15642)	349, 620
(Plebeans and Patricians, I Weep for You, and Garden Scene Duet)	
Sinfonia No. 3, in B Flat Major (J. C. Bach) (7483, 7484)	271, 394
Sinfonia de Antígona (Chávez) (12338, 12339)	296, 438
Sinfonia India (Chávez) (12337, 12338)	60, 439
Sinfonia Concertante in E Flat Major, K 364 (Mozart) (M-838)	274
Sinfonietta for String Orchestra, Op. 32, No. 2 (Maskovsky) (12091—12094)	169, 294, 523
Six English Folk Dances (P-53)	89, 461
Flowers of Edinburgh; Mutual Love; The Comical Fellow; Hunt the Squirrel; Sellenger's Round; Newcastle.	
Skoda—Sousedska (Czecho-Slovakian) (V-1088)	68, 449
Skyscrapers (Carpenter) (M-130)	376, 435
Slavonic Dance in G Minor, Op. 48, No. 6 (Dvořák) (6649, 11927)	68, 174, 457
Sleep, Baby Sleep (German) (20395)	26

	PAGES
Sleep, Sleep, Dear Child (Japanese) (20395)	26
Slumber Baby, My Little Brother (French) (20395)	26
Slumber, Slumber, Oh My Dearest (Italian) (20395)	26
Snialandssången, Röd lyser stugan (Red-Shines the Cabin) (Swedish) (V24120)	82, 603
Smoky Mountain Melodies (P-79)	93, 384
Riding on That Train Forty-Five; Darling Corey; The East Virginia Blues; Cumberland Mountain Deer Race; Intoxicated Rat; Chittlin' Cookin' Time in Cheatham County; On a Cold Winter Night; Ida Red; Worried Man Blues; Down in the Willow.	
Snow has Blown Over Russia, The (Russian) (18236)	74
Soikaisla (Finnish Folk Song) (V-4166)	78, 463
Soldier's Serenade (de Lassus) (1962)	117, 504
Soldiers' Song (Russian Folk) (M-917)	74
Sonata in C Minor for Viola and Harpsichord (W. F. Bach) (M-807)	271, 395
Sonata in A Major, Op. 47, No. 9 (Kreutzer) (Beethoven) (M-260)	137, 403
Sonata in B Flat Major, Op. 106 (Hammerclavier) (Beethoven) (M-403)	137, 404
Sonata in C Sharp Minor (Moonlight) (Beethoven) (M-349)	137, 257, 403
Sonata in F Minor, Op. 57 (Appassionata) (Beethoven) (M-583)	137, 404
Sonata No. 6, in A Major, for Viola and Piano (Boccherini) (17513)	208
Sonata in A Major (Franck) (M-449)	180, 283, 465
Sonata in C Minor for Piano and Violin (Grieg) (M-45)	171, 481
Sonata for Two Flutes (Händel) (12492)	218, 486
Sonata for Viola and Piano, Op. 11, No. 4 (Hindemith) (M-547)	177, 208, 494
Sonata in B Minor (Liszt) (M-380)	152, 509
Sonata No. 5, in G Major, K. 283 (Mozart) (M-842)	257
Sonata No. 10, in B Flat Major for Violin and Piano, K. 378 (Mozart) (M-343)	135, 531
Sonata No. 17, in D Major, K. 576 (Mozart) (M-842)	257
Sonata in A (Pizzetti) (M-615)	183
Sonata in E Minor (Rosemüller) (12489)	257, 558
Sonata in A Major (D. Scarlatti) (1942)	257, 566
Sonata in C Minor (D. Scarlatti) (1942)	257, 566
Sonata in E Minor (Veracini) (15568)	252, 616
Sonata in D, for Flute and Harpsichord (Vinci) (18086)	218
Sonata in C Minor (Vivaldi) (13484)	270
Sonatinas in B Minor, C Major (Scarlatti) (4256)	257, 566
Song of the Flea (Mussorgsky) (14901)	14, 35, 165, 535
Song of the Volga Boatmen (Ei Uchnem) (Russian Folk Song) (19960, 20309)	20, 35, 39, 74, 248, 561
Songs from Shakespeare's Plays (English) (P-39)—See The Willow Song; Airs Sung by Ophelia; Farewell, Dear Love.	
Songs My Mother Taught Me (Als die Mutter), Op. 55, No. 4 (Dvořák) (2009)	14, 174, 456
Sonnet, Ein (A Sonnet) (Brahms, Op. 14, No. 4) (14308)	162, 426
Sonntag (Sunday) (Brahms, Op. 47, No. 3) (14308)	162, 426
Sorcerer's Apprentice—See Apprenti Sorcier, L'	
Sortunut Aäne (Finnish Folk Song) (V-4165)	78, 463

Sourwood Mountain (Mountain Song) (21751)	93, 384
Spanish Serenade, (Ouvre ton coeur) (Bizet) (20521)	243, 417
Spinning Song, Op. 67, No. 4 (Mendelssohn) (1326)	258, 520
Spring Song—Songs Without Words (Mendelssohn) (1242)	146, 520
Sremsko—Kola (Croatian) (V-3069)	50, 396
Stabat Mater (Pergolesi) (M-545)	311, 540
Stabat Mater—Cujus Animam (Rossini) (8768)	325, 559
Ständchen (Serenade) (Brahms, Op. 106, No. 1) (14310)	161, 426
Stars and Stripes Forever (Sousa) (20132)	12, 24, 592
Stars of the Summer Night (Woodbury) (20895)	191, 643
Star Spangled Banner (Key) (4430)	42, 502
Stars With Little Feet All Golden (Franz) (24790)	144, 467
Steal Away to Jesus (Negro Spiritual) (1687, 20519, 27470)	13, 42, 93, 536
Stenka Razin and the Princess (Russian Ballad) (V-21016)	74, 561
Storchenbotschaft (The Stork's Visit) (Mörike-Wolf) (1860)	176, 642
Suggestion Diabolique, Op. 4, No. 4 (Prokofiev) (15030)	544
Suite No. 2 in B Minor (Bach) (6914, 6915)	30, 128, 219, 266, 271, 392
Suite No. 3, in D Major (Bach) (M-214)	271, 393
Air for the G String (7103)	206, 253, 393
Suite in E Major No. 6 (French) (Bach) (14384)	266, 392
Suite (Purcell) (1664)	266, 548
Suite for Strings, Four Horns, Two Flutes and English Horn (Purcell) (M-533)	122, 548
Suite in E Minor (Rameau) (M-593)	314
Suite Algérienne (Saint-Saëns) Marche Militaire Française (9296)	231, 563
Rêverie du Soir (9296)	180, 208, 563
Sumer is icumen in (Old English Canon, 1226) (4316)	117, 302, 461
Sunrise Call (Zuni Indian) (arr. Troyer) (20983)	197, 615
Suomen Laulu (Finnish Folk Song) (V-4161)	78, 463
Surprise Symphony—See Symphony No. 6, in G Major (Haydn)	
Suvi Illan Vieno Tuuli (The Gentle Breeze of Summer Evening) (V-4160) ..	78, 463
S'vivon (The Top) (Hebrew) (V-9044)	100, 491
Swan Bent Low, The (MacDowell) (4017)	193, 513
Swan of Tuonela—Legende, Op. 22 (Sibelius) (7380)	172, 286, 582
Swedish Wedding March (Södermann) (20805)	35, 82, 171, 592
Sweet Honey Sucking Bees (Wilbye) (4317)	120, 638
Sweet Maiden (de Lassus) (26781)	117
Sweet Suffolk Owle (Vautor) (26782)	117, 616
Swing Low, Sweet Chariot (Negro Spiritual) (25547, 27470)	92, 93, 536
Swing Low (Negro Spirituals) (P-78)	93
Swing Low, Sweet Chariot; Steal Away to Jesus; My Lord, What a Morning; 'Tis Me; Go Down, Moses (Let My People Go); There's No Hidin' Place Down Here; Nobody Knows de Trouble I've Seen; Keep Inching Along.	
Swing Your Partner (American Folk Dances) (C-34)	93
Hodge, Nos. 1 and 3; Quadrille, Figures 1 and 3; Buffalo Gal; Chassé Your Partner; Darling Nellie Gray; Duck the Oyster; Lady Round the Lady; Life on the Ocean Wave.	

Sylvia Ballet (Delibes)

Intermezzo and Valse Lente (11655)	203, 363, 453
Pizzicato Polka (1670)	203, 363, 453
Symphony No. 3, in C Major (C. P. E. Bach) (12094, 12095)	271, 394
Symphony No. 1, in C Major, Op. 21 (Beethoven) (M-507)	137, 272, 404
Symphony No. 2, in D Major, Op. 36 (Beethoven) (M-625)	137, 405
Symphony No. 3, in E Flat Major, Op. 55 (Eroica) (Beethoven) (M-263)	137, 206, 222, 233, 240, 405
Symphony No. 4, in B Flat Major, Op. 60 (Beethoven) (M-676)	137, 406
Symphony No. 5, in C Minor, Op. 67 (Beethoven) (M-640)	137, 203, 208, 210, 211, 240, 407
Symphony No. 6, in F Major, Op. 68 (Pastoral) (Beethoven) (M-417)	35, 36, 137, 210, 211, 222, 409
Symphony No. 7, in A Major, Op. 92 (Beethoven) (M-317)	137, 410
Symphony No. 8, in F Major, Op. 93 (Beethoven) (M-336)	137, 272, 411
Symphony No. 9, in D Minor, Op. 125 (Choral) (Beethoven) (M-236)	137, 206, 210, 225, 240, 411
Symphony No. 1, in C Major, Op. 14—(Fantastic) (Berlioz) (M-662)	149, 279, 414
Symphony No. 2, in B Minor (Borodin) (M-113)	233, 285, 420
Symphony No. 1, in C Minor, Op. 68 (Brahms) (M-875)	162, 210, 225, 228, 236, 282, 426
Symphony No. 2, in D Major, Op. 73 (Brahms) (M-694)	162, 282, 427
Symphony No. 3, in F Major, Op. 90 (Brahms) (M-341)	162, 282, 427
Symphony No. 4, in E Minor, Op. 98 (Brahms) (M-242)	162, 282, 428
Symphony No. 3, in D Minor—Scherzo (Bruckner) (11726)	176, 431
Symphony No. 4, in E Flat Major (Romantic) (Bruckner) (M-331)	176, 282, 431
Symphony No. 5, in B Flat Major (Bruckner) (M-770)	176
Symphony No. 7, in E Major (Bruckner) (M-276)	176, 282, 432
Symphony in B Flat Major, Op. 20 (Chausson) (*)	180, 233, 283, 437
Symphony No. 5, in E Minor, Op. 95 (From the New World) (Dvořák) (M-273)	174, 222, 285, 457
Symphony in D Minor (Franck) (M-300)	180, 222, 283, 465
Symphony No. 3, in B Minor, Op. 42 (Ilia Mourometz) (Glière) (M-841)	169, 288, 471
Symphony No. 2, Op. 30 (Romantic) (Hanson) (M-648)	296, 487
Symphony No. 2, in D Major (London) (Haydn) (M-617)	131, 489
Symphony No. 4, in D Major (The Clock) (Haydn) (M-57)	131, 489
Symphony No. 92, in G Major, Op. 66 (Oxford) (Haydn) (M-682)	131, 489
Symphony No. 6, in G Major (Surprise) (Haydn) (M-55)	131, 272, 490
Symphony No. 13, in G Major (Haydn) (M-454)	131, 272, 489
Symphony No. 2, in C Minor (Resurrection) (Mahler) (M-256)	177, 282, 514
Symphony No. 4, in A Major (Italian) (Mendelssohn) (M-294)	146, 219, 278, 520
Symphony No. 38, in D Major, K-504 (Prague) (Mozart) (M-457)	133, 531
Symphony No. 39, in E Flat Major, K-543 (Mozart) (M-258)	135, 531
Symphony No. 40, in G Minor (Mozart) (M-631)	133, 272, 532
Symphony No. 41, in C Major, K-551 (Jupiter) (Mozart) (M-584)	133, 532
Symphony in D Major, Op. 25 (Classical) (Prokofiev) (7196, 7197)	169, 294, 544
Symphony No. 2, in E Minor, Op. 27 (Rachmaninoff) (M-239)	168, 550
Symphony No. 3, in C Minor, Op. 78 (Saint-Saëns) (M-100)	180, 261, 563
Symphony No. 5, in B Flat Major (Schubert) (M-170)	140, 278, 570

*—Record in Preparation.

- Symphony No. 8, in B Minor (Unfinished) (Schubert) (M-319) .140, 210, 278, 570
 Symphony No. 9, in C Major (Schubert) (M-602)140, 216, 222, 278, 570
 Symphony No. 1, in B Flat Major, Op. 38 (Schumann) (M-655)147, 279, 574
 Symphony No. 2, in C Major, Op. 61 (Schumann) (M-448)147, 279, 575
 Symphony No. 3, in E Flat Major, Op. 97 (Rhenish) (Schumann)
 (M-237)147, 279, 575
 Symphony No. 4, in D Minor, Op. 120 (Schumann) (M-837)147, 279, 576
 Symphony No. 1, Op. 10 (Shostakovich) (M-192)169, 294, 580
 Symphony No. 5, Op. 47 (Shostakovich) (M-619)294, 581
 Symphony in E Minor, No. 1, Op. 39 (Sibelius) (M-881)172, 584
 Symphony No. 2, in D Major, Op. 43 (Sibelius) (M-272)172, 584
 Symphony No. 3, in C Major, Op. 52 (Sibelius) (M-394)172, 585
 Symphony No. 4, in A Minor, Op. 63 (Sibelius) (M-446)172, 586
 Symphony No. 5, in E Flat Major, Op. 82 (Sibelius) (M-474)172, 587
 Symphony No. 6, in D Minor, Op. 104 (Sibelius) (14386-14388)172, 588
 Symphony No. 7, in C Major, Op. 105 (Sibelius) (M-394)172, 589
 Symphony No. 2, in C Minor, Op. 17 (Little Russia) (Tchaikovsky)
 (M-790)285, 609
 Symphony No. 4, in F Minor, Op. 36 (Tchaikovsky)
 (M-327)166, 203, 206, 222, 285, 609
 Symphony No. 5, in E Minor, Op. 64 (Tchaikovsky)
 (M-253)166, 206, 225, 228, 234, 610
 Symphony No. 6, in B Minor, Op. 74 (Pathétique) (Tchaikovsky)
 (M-337)166, 206, 210, 211, 225, 228, 236, 244, 611
 Symphony in F Minor (Williams) (M-440)186, 296, 641
 Symphony, London (Williams)—See London Symphony
 See also Rustic Wedding
- Tales of Hoffman—Barcarolle (Offenbach) (1747)363, 537
 Tambourin (Rameau) (1199)257, 551
 Tango, Op. 165, No. 2 (Albeniz) (1445)184, 379
 Tannhäuser (Wagner)
 Elisabeths Gebet (Elizabeth's Prayer) (8290)336, 634
 Fest March (12448)230, 633
 Dich, teur Halle (O! Hall of Song) (14181)336, 633
 Overture, Venusburg Music and Prelude to Act III
 (M-530)208, 228, 230, 236, 240, 243, 632
 Pilgrim's Chorus (20127)20, 634
 O du mein holder Abendstern (Song to the Evening Star) (8452) .158, 336, 634
 Tannhäuser's Pilgrimage (9707)20, 634
 Tanssista Palatessa (Finnish Folk Song) (V-4165)78, 463
 Tantum Ergo (Adapted from March from Alceste) (Gluck) (V-126)74
 Tarantella Napoletana (Rossini) (2024)14, 39, 55, 501, 559
 Te Deum Laudamus (Ambrosian Chant) (20896)107, 301, 447
 Thaïs—Meditation (Massenet) (6578)365
 Thesée—March (Lully) (7424)309, 511
 Those Evening Bells (Russian) (18236)74
 Three-Cornered Hat Suite, The—Ballet (de Falla) (M-505)184, 289, 368, 462

Three Deathless Songs (Wagner) (M-872)	158, 634
Traume (Dreams); Schmerzen (Affliction); Im Treibhaus (In the Greenhouse)	
Three Rossini Overtures (Rossini) (M-825)	324
Semiramide; A Scala di Seta; L'Italiana in Algeri.	
Through the Looking Glass—Dedication (Taylor) (10-1007)	197, 604
Thus Spake Zarathustra (Also Sprach Zarathustra) (Op. 30) (R. Strauss) (M-257)	177, 595
Thy Beaming Eyes (MacDowell) (1172)	193, 514
Till Eulenspiegel's Merry Pranks (Strauss) (11724, 11725)	35, 36, 177, 225, 232, 600
'Tis Me—See Swing Low (P-78)	
To a Humming Bird (MacDowell) (20803)	193, 514
To a Water Lily—Woodland Sketches (MacDowell) (1152)	33, 193, 514
To a Wild Rose—Woodland Sketches (MacDowell) (1152)	33, 193, 514
Toccata (Poulenc) (8996)	181, 543
Toccata (Widor) (4086)	261, 638
Toccata in D Minor (Bach) (7421)	261, 394
Toccata and Fugue in D Minor (Bach) (8697)	128, 270, 393
Toccata (Frescobaldi) (17632)	270
Toccata in A Major (Paradies) (4256)	257, 540
Tod und das Mädchen, Der (Death and the Maiden) (Schubert) (1862) ..	140, 571
Tod und Verklärung (Death and Transfiguration), Op. 24 (Strauss) (M-217)	177, 225, 600
Tombeau de Couperin, Le-Suite (Ravel) (12320, 12321)	291, 554
Torchlight Dance No. 1 (Fackeltanz) (Meyerbeer) (20637)	230, 522
Tornedalsambo (Swedish) (V-20085)	82, 604
Tosca (Puccini)—Complete Opera (M-539, M-540)	355, 547
E lucevan le stelle (The Stars Were Shining) (4408)	355, 547
Recondita armonia (Strange Harmony) (4372)	355, 547
Vissi d'arte (Love and Art) (14184)	355, 547
To Shorten Winter's Sadness (Weelkes) (26781)	120, 637
Toteninsel—See Isle of the Dead	
To the Sea—Sea Pieces (MacDowell) (20396)	193, 513
To Us is Born Immanuel (Praetorius) (21623)	118, 543
Toy Symphony (Haydn) (20215)	131, 490
Tragic Overture, Op. 81 (Brahms) (15386, 15387)	162, 282, 429
Traum durch die Dämmerung (Dream in the Twilight), Op. 29 (R. Strauss) (14076)	18, 177, 600
Träume (Dreams) (Wagner)—See Three Deathless Songs	
Traviata, La (Verdi)—Complete Opera (M-112)	349, 621
Ah, fors è lui (One of Whom I Dreamed) (14184)	349, 621
Di provenza il Mar (Thy Home in Fair Provence) (7605)	20, 349, 621
Treue Liebe (True Love), Op. 7, No. 1 (Brahms) (1746, 8763) ..	66, 161, 426, 469
Trial by Jury (Sullivan) (C-4)	375
Tricotets, Les (Rameau) (15179)	257, 551
Trio in A Minor for Violin, 'Cello and Piano (Tchaikovsky, Op. 50) (M-388)	274, 612

- Tristan and Isolde (Wagner)
 Prelude (15202, 15203) 158, 340, 634
 Entire Act III (M-41) 222, 340, 635
 Love Duet and Love Death (Liebestod) (15838-15840) 18, 22, 158, 340, 635
 Triste estaba el Rey David (de Mudarra) (15164) 117, 592
 Troika Coachman's Love Song, The (Russian Folk Song) (M-917) 74
 Troika en traineaux (In a Three-Horse Sleigh) (Tchaikovsky) (6857) 166, 613
 Trovatore, Il (Verdi)—Complete Opera (M-106) 349, 621
 Ai nostri monti (Home to Our Mountains) (8105) 349, 621
 Miserere (8097) 349, 622
 Troyens, Les—Overture (Berlioz) (11141) 332
 Tsur Mishelo (Hebrew) (V-9046) 101, 492
 Tulatulla (Finnish Folk Song) (V-4167) 78, 463
 Tuonne Taakse Metsamaan (Finnish Folk Song) (V-4167) 78, 463
 Turkish March (Harpsichord) (Mozart) (1193) 133, 257, 533
 Twenty-four Preludes (Chopin) (M-282) 33, 150, 443
 Twilight of the Gods—See *Götterdämmerung*
 Two Grenadiers, The (Die Beiden Grenadiere) (Schumann)
 (15379, 15825) 35, 146, 572
 Two Guitars (Russian Gypsy Melody) (20037) 43, 74, 561
 Two Old Netherland Dances (2012) 64, 248, 456
 Two Sixteenth Century Dutch Tunes—See *Oh, Times of Stress; and*
How Strong
 Uncle Ned (Stephen Foster) (1265) 93, 191, 465
 Under the Palms (Sous le palmier) (Albeniz) (1271) 184, 379
 Under the Spreading Chestnut Tree (Weinberger) (M-654) 174, 637
 Unfinished Symphony (Schubert)—See *Symphony No. 8, in B Minor*
 Un Flambeau, Jeanette (French Folk Song) (26549) 63, 468
 Un jour m'en allai (The Love Bird) (de Wert) (26780) 117
 Uyy! Tara La La (Cuba) (27281) 60
 Vain Suit—See *Vergebliches*
 Valkyrie, The (Wagner)
 Story of The Valkyrie (G-23) 338
 Act I (M-298) 338
 Act II (M-582) 338
 Ho-yo-to-ho (Brunnhilde's Battle Cry) (1726) 338, 629
 Magic Fire Music (15800) 158, 213, 243, 338, 630
 Ride of the Valkyries (8452, 8453) 203, 630
 Valse de Concert, Op. 47 (Glazounov) (6826) 168, 471
 Valse Trieste (Waltz of Death) (Sibelius) (14726) 172, 589
 Variations on a Theme by Tchaikovsky, Op. 35A (Arensky)
 (12096, 12097) 168, 385
 Variations on a Theme by Haydn, Op. 56A (Brahms) (M-355) 162, 282, 429
 Variations (Proch) (11831) 14, 543
 Variations Symphoniques (Franck) (8357, 8358) 180, 283, 466

Varnamovisan (I Appladalen i Värnamo) (In Apple Valley in Värnamo) (Swedish) (V-24120)	82, 603
Venetian Boat Song, No. 2 (Mendelssohn) (4272)	33, 521
Veni, Creator Spiritus (Hymn of Charlemagne) (Hymn of Jeanne d'Arc) (Ambrosian) (20896)	41, 107, 301, 437
Verborgenheit (Secrecy) (Mörike-Wolf) (2028)	177, 642
Vergebliches Ständchen (Vain Suit), Op. 84, No. 4 (Brahms) (14310)	162, 426
Verklärte Nacht (Transfigured Night), Op. 4 (Schönberg) (M-207)	177, 294, 567
Verlassene Mägdlein, Das (The Forsaken Maiden) (Mörike-Wolf) (2028)	177, 642
Victory Ball, A (Schelling) (1127, 1128)	197, 296, 566
Vidalita (Argentina) (27281)	60
Viking Song (Coleridge-Taylor) (20494)	186, 447
Village Chorus (Liadov)—See Eight Russian Folk Songs	
Violet, The (Mozart) (24790)	133, 534
Viut Vitre (Ukrainian) (4328)	74
Voi Jos Ilta Joutuisi (Finnish Folk Song) (V-4161)	78, 463
Volga Boatmen's Song—See Song of the Volga Boatmen	
Vom Himmel Hoch (From Heaven Above) (Luther) (V-6093), 35813)	22, 230, 302, 511
Von ewiger Liebe (Eternal Love), Op. 43, No. 1 (Brahms) (14306)	161, 426
Vucchella, 'A (Italian—Neapolitan) (1317)	55
Waltz in A Flat Major (Chopin) (1245)	150, 443
Waltz in E Minor (Chopin, Post.) (1492)	150, 443
Waltz, The (Ravel) (7413, 7414)	181, 291, 554
Wanderlied (Wanderer's Song) (Schumann) (7473)	146, 577
War Dance (Skilton) (22144)	92, 197, 590
War Song of the Normans (Old French) (20152)	41, 112, 468
Wasserfluth, Der (The Water Course)—See Winterreise Cycle	
Water Music Suite (Händel) (8550, 8551)	266, 270, 486
Weepin' Mary (Negro Spiritual) (22225)	92
Wegweiser, Der (The Guide Post)—See Winterreise Cycle	
Welcome Sweet Pleasure (Weelkes) (26783)	120, 637
Wenn ich mit Menschen (Though I Speak with the Tongues of Men—I Corinthians 13:1, 3, 12, 13) (Four Serious Songs) (Brahms) (14310)	161, 424
Were You There? (Negro Spiritual) (1966)	93, 536
Werther—Why Awake Me? (Ossian's Ode) (Massenet) (8422)	366, 517
We Shepherds Sing (Weelkes) (26780)	120, 637
When Christ Was Born (Gdy—Sie Chrystus Rodzi) (Polish) (V-16439)	76, 542
When I Am Laid in Earth—Dido and Aeneas (Purcell) (17257)	309
When in the Hour of Deepest Need (Bach) (18229)	261
Where'er You Walk—Semele (Händel) (14305)	125, 314, 486
White Peacock, The—Roman Sketches, Op. 7, No. 1 (Griffes) (15659)	197, 481
Who Has Seen the Wind (Beach) (36033)	19, 396
Who is Sylvia? (Schubert)—See An Sylvia	
Whoopee Ti Yi Yo (Cowboy Song) (Lomax) (24546)	93, 449
Wiegenlied (Lullaby) (Brahms) (8763)	161, 426

William Tell—Overture (Rossini) (M-605).....	154, 201, 222, 231, 324, 559
Will-o'-the-Wisp—Woodland Sketches (MacDowell) (20803)	193, 514
Willow, Willow—Othello (26706)	119, 461
Winnebago Love Song (arr. Lieurance) (21972)	16, 92, 499
Winterreise Cycle, Die (Winter's Journey) (Schubert)	
Der Wegweiser (The Guide Post) (6838)	140, 571
Der Leiermann (The Organ Grinder) (6838)	140, 571
Die Wasserfluth (The Watercourse) (6881)	140, 571
Witches' Dance (MacDowell) (20396)	193, 514
Woodland Sketches (MacDowell)—See From an Indian Lodge, From	
Uncle Remus, To a Water Lily, To a Wild Rose, and Will-o'-the-Wisp	
Wsród Nocnej Ciszy (In the Silence of the Night) (Polish) (V-16439)...	76, 542
Ya L'Tif Ellotf (Syrian-Arabian) (V-25005)	48, 604
Yankee Doodle (20166)	42, 384
Ye Banks and Braes o' Bonnie Doon (Burns) (Old Scotch) (4083).....	88, 578
Yeomen of the Guard (Sullivan) (C-17)	375
Ye That Now Are Sorrowful—Requiem (Brahms) (9395).....	162, 303, 378, 425
Zampa—Overture (Herold) (13647)	332, 492
Zapateado (Shoemaker Dance) (Sarasate) (6695)	253, 564
Zefiro torna (Return, O Zephyr) (Monteverdi)—See Madrigals and Other	
Selected Works	
Zeibekiko (Greek) (S-475)	52
Zigeunerweisen (Gypsy Airs), Op. 20 (Sarasate) (15246).....	43, 253, 564
Zikino-Kolo (Croatian) (V-3069)	50, 396
Zueignung (Devotion) (R. Strauss) (1853)	177, 600
Zuni Blanket Song (The Lover's Wooing) (arr. Troyer.) (20983).....	197, 615

Subject Index

- á Becket, Thomas, 379
 Abruzzi Mts., 52
 Absolute Music, 31, 280, 465
 A cappella, 21, 299
 Accordion, 54, 74, 78, 247
 Adam, Adolphe, 331
 Adam de la Halle (see Halle)
 Ainsworth Collection (Psalms), 90
 Aix la Chapelle, 259
 Albeniz, Isaac, 183, 284, 368, 379
 Albeniz, Pedro, 183
 Albert, Eugene d', 152, 344
 Alborada, 31, 56, 556
 Alfano, Franco, 182, 352, 359
 Algiers, 47
 Alhambra, 55
 Allegri, Gregorio, 115
 Allemande, 38, 262, 263
 Alphorn, 66
 Alvarez, Fermin Maria, 183
 Amati, Niccolo, 249
 Ambrose, St., 104, 298, 447
 Ambrosian Chants, 104, 447
 America, 44, 59, 90, 187, 194, 294, 375, 379, 380, 448, 449, 502
 American Opera Co., 190
 American Revolution, 188
 Ancients, Music of the, 95, 96
 Andalgo, 70
 Andalusia, 56, 57
 Anderson, Arthur Olaf, 197
 Anerio, Felice, 115, 116
 Anglaise, 38
 Answer, 267
 Anthem, 299
 Antheil, George, 197, 296
 Antiphonal Chorus, 21, 100, 102, 104, 112, 113, 260, 266, 270, 299, 394, 539
 Antiphonarium, 105
 Antonio, Giuseppe, 250
 Apollo, 83, 103, 477
 Appalachian Mountains, 90, 384
 Arabesque, 31, 32
 Arabian Music, 44, 47, 48, 604
 Aragon, 57, 416
 Arcadelt, Jacob, 114, 385
 Archlute, 245
 Ardeleanca, 49
 Arditi, Luigi, 385
 Arensky, Anton, 164, 167, 385
 Argentina, 59
 Aria, 288, 302, 310, 617
 Arion, 101
 Armenia, 47
 Arne, Thomas, 89, 185, 373
 Arpeggio, 212
 Arrietta, Pascual, 183
 Art Songs, 13, 533, 568
 Assyria, 95, 97
 Assyrian Instruments, 97, 98
 Atonality, 176, 179, 293
 Athens, 51
 Attic School of Drama, 101
 Aubade, 31, 50, 57, 62, 551
 Auber, Daniel, 153, 331, 361, 385
 Aulin, Tor, 169
 Auloe, 102
 Auric, Georges, 179, 180
 Austria, 40, 64, 67, 174, 247, 385
 Authentic Modes, 104, 105
 Avignon, 62
 Azores, 58
 Bacchanalian Dances, 103, 563
 Bach, Carl Philip Emmanuel, 394
 Bach, Johann Christian, 394
 Bach, Johann Sebastian, 29, 54, 65, 94, 124, 125, 143, 145, 161, 174, 178, 221, 227, 231, 237, 245, 252, 253, 256, 260, 265, 266, 288, 310, 311, 325, 333, 386, 622
 Bach, Wilhelm Friedemann, 395
 Bach Society, 325, 389
 Bagpipes, 51, 67, 84, 85, 87, 246, 264, 265, 396
 Balakirev, Mily Alexander, 163, 164
 Balalaika, 74, 246
 Balfe, Michael, 185, 373, 395
 Balkan States, 48, 396
 Ballad, 13, 34, 89, 90, 92, 142, 439, 460, 464
 Ballad Opera, 184, 373
 Ballade, 31, 150, 439
 Ballet, 62, 73, 262, 264, 289, 318, 413, 435, 453, 462, 471, 473, 474, 475, 511, 541, 600
 Balzac, 147, 327
 Bambuco, 59
 Band, 23, 227

- Bandura, 73, 74
 Banjo, 246
 Banshi, 45
 Bantock, Granville, 185, 374
 Barcarolle, 31, 501, 537
 Bards, 73, 74, 77, 79, 85, 86, 101, 107
 Baritone, 19
 Barna, Michael, 413
 Bartlett, Homer, 197
 Bartók, Béla, 285, 293, 396
 Basque Drum (see Tambour)
 Bass Clarinets, 200, 215, 225, 278
 Bass Drum, 200, 236, 237, 242
 Bass Viol (see Double Bass)
 Bassani, Giovanni, 251
 Basso, 20, 71
 Basso Cantante, 20
 Basso Profundo, 20
 Bassoon, 200, 215, 216, 222
 Bass pommer, 222
 Battery—See Percussion
 Bauer, Marion, 196
 Bavaria, 251
 Bax, Arnold, 186, 291, 295
 Bay Psalm Book, 90
 Bayreuth, 157, 280, 323, 339
 Beach, Mrs. H. H. A., 196, 396
 Beethoven, 87, 94, 129, 130, 135, 141, 161, 207, 209, 210, 211, 217, 218, 220, 223, 224, 231, 232, 233, 237, 256, 274, 276, 277, 319, 320, 324, 325, 326, 332, 333, 396
 Bel canto, 113, 305, 307, 312, 348, 356, 565
 Belgium, 63, 412
 Bellini, Vincenzo, 147, 153, 154, 327, 330, 334, 412
 Bells, 200, 236, 237, 240
 Benedict, Sir Julius, 185, 373
 Bennett, Sterndale, 143
 Berceuse, 31
 Berg, Alban, 176, 293, 345
 Bergamask, 38
 Bergerettes, 63
 Beriot, Charles Auguste de, 252
 Berlioz, Hector, 146, 147, 148, 177, 202, 208, 209, 210, 212, 213, 218, 219, 221, 223, 224, 227, 231, 277, 286, 326, 330, 360, 412, 413
 Berners, Lord, 186
 Bible, 97
 Bible Regals, 259
 Big Five, The, 164
 Bilini, 73
 Binary Form, 28, 261, 266, 638
 Bishop, Sir Henry Rowley, 185, 373, 416
 Biva, 47
 Bizet, Georges, 159, 178, 217, 221, 243, 363, 411
 Björnson, 79
 Black Forest, 66
 Bliss, Arthur, 417
 Blowers, 259
 Bloch, Ernest, 196, 295, 417, 418
 Boccherini, Luigi, 419
 Bogaturs, 73
 Bohemian Music, 67, 68, 172, 283, 342, 590, 591, 602, 637
 Böhm, 217
 Boieldieu, François Adrien, 153, 319, 331, 373, 578
 Boisdreffre, Rene de, 419
 Boito, Arrigo, 350, 351, 353, 618
 Bolero, 13, 57, 59, 551
 Bolivia, 59
 Bononcini, Giovanni, 313
 Border ballads, 41, 86, 460, 577
 Borodin, Alexander, 163, 164, 284, 287, 289, 371, 419
 Borowski, Felix, 196, 376
 Bortniansky, Dimitri, 421
 Bossi, Marco Enrico, 181
 Bourrée, 29, 263, 288, 393
 Bow, 205, 251
 Boyars, 73
 Brahma, 44
 Brahms, Johannes, 146, 160, 174, 208, 220, 224, 281, 286, 378, 421
 Brandenburg, 387
 Branscombe, Gena, 196
 Brass Band (see Band)
 Brass Choir, 23, 200, 214, 228, 230, 232, 234, 280
 Brazil, 58
 Breil, Joseph, 197, 376
 Bremner, James, 188
 Brescia, 250
 Bretón, Tomás, 183
 Bridge, Frank, 186
 British Isles, 88
 Brittany, 63
 Broadside, 380
 Brockway, Howard, 196

- Bruch, Max, 174, 182, 378, 430
 Bruckner, Anton, 174, 281, 431
 Brumel, Antoine, 113
 Brune, Adolf, 196
 Bruneau, Alfred, 178
 Brunswick, Countess Theresa, 398, 406
 Buck, Dudley, 194
 Buleria, 57
 Bulgaria, 48
 Bull, Dr. John, 118, 256
 Bull, Ole, 79, 169, 170, 252
 Bullard, Frederick Field, 197
 Burleigh, Harry, 195
 Burns, Robert, 87, 577
 Burton, Frederick R., 195
 Busch, Adolph, 252
 Busch, Carl, 197
 Busoni, Ferruccio, 181
 Butterfield, H. A., 190
 Buxtehude, D., 432
 Byrd, William, 116, 118, 256, 432
 Byron, Lord, 322
 Byzantine influence, 51, 71, 73

 Caballero, Manuel Fernandez, 183
 Caccini, Giulio, 121, 433, 540
 Cachuca, 57
 Cacophony, 176, 367
 Cadence, 27, 268
 Cadenza, 18, 150
 Cadiz, 57
 Cadman, Charles Wakefield, 195, 376
 Caldara, Antonio, 121
 California, 59, 91
 Calvisius, Sethus, 115, 433
 Cambert, Robert, 307
 Camerata, 120, 122, 155, 304, 310, 333, 433, 540
 Campenhout, Francois von, 412
 Canada, 63, 91, 468
 Canaries, 38, 264
 Canary Islands, 38, 264
 Canciones, 60
 Canon, 112, 113, 267, 300, 301, 461
 Canonic Writing, 113, 267
 Cantata, 127, 270, 299, 310, 391, 593
 Cantus firmus, 495
 Capriccioso, 31, 32
 Caprice, 32, 538
 Capricho, 59
 Capua, Edward di, 501

 Carey, Henry, 184
 Carillon, 241, 415
 Carissimi, Giacomo, 121, 122, 306, 307, 310
 Carols, 64, 469, 543
 Carolinas, 90
 Carpenter, John Alden, 194, 295, 376, 433
 Casella, Alfredo, 182, 293
 Castanets, 48, 57, 236, 242, 243
 Castelnuevo-Tedesco, Mario, 182, 352, 359
 Castilian songs, 56
 Catalonia, 56
 Catches, 119, 300, 301
 Catherine II, 131
 Caucasus, 74, 436, 499
 Cavalieri, Emilio del, 122, 310
 Cavaliers, 89, 90, 188
 Cavalli, Francesco, 121, 306, 307
 Celesta, 236, 241
 Cellini, Benvenuto, 413
 Celts, 61, 81, 84, 338
 Cembalo (see Cembalon)
 Cembalon, 69, 74, 242, 247, 255
 Central America, 59
 Ceremonial songs, 73
 Cesti, Marc Antonio, 121, 306, 361
 Cezano, Paul, 468
 Chabrier, Alexis, Emmanuel, 178, 180, 282, 285, 366, 436
 Chaconne, 265, 268, 432, 524, 547, 622
 Chadwick, George W., 194, 295, 436
 Chalmieu register, 226, 227
 Chamber music, 23, 273, 417, 424, 583
 Chambonnières, Jacques, 256
 Chaminade, Cécile, 180, 437
 Chant, 61, 65, 84, 88, 91, 244, 437, 491
 Chantarelle, 205, 207, 208
 Chanteys, 380
 Chapi, Lorente Ruperto, 183
 Chapman, William Rogers, 196
 Characteristic Instrumentation, 157, 279, 333, 334
 Charlemagne, 61, 65, 259, 437
 Charles I, 384
 Charles II, 86, 309
 Charles XII, 80
 Charpentier, Gustave, 178, 285, 289, 366, 437
 Chassins, Abram, 197
 Chausson, Ernest, 178, 180, 282, 283, 437

- Chávez, Carlos, 60, 296, 438
 Che, 46, 47, 247
 Chemet, Renée, 252
 Cheng, 46, 47
 Cherubini, Luigi, 147, 153, 154, 318, 319,
 325
 Chezy, Wilhelmina von, 321
 Chicago Musical College, 190
 Chicago Civic Opera Association, 376
 Chile, 59
 Chinese Bagpipe, 46
 Chinese Drum, 46, 236, 237, 239
 Chinese Music, 44, 243, 439
 Ching, 46, 47
 Chitarrone, 245
 Choir, 21, 22, 299
 Chopin, Frederic Francois, 32, 75, 76,
 143, 146, 147, 149, 257, 265, 278, 439
 Chorale, 266, 299, 310, 386, 512, 643
 Chorovody, 73
 Chorus, 21, 22, 68, 302
 Christmas Songs, 73 (See Carols)
 Christofori, Bartolommeo, 256
 Chromatic Scale, 115, 232
 Chueca, Fredrico, 183
 Church Cantatas, 123, 310, 311
 Church, Early, 54, 78, 87, 95, 104, 244,
 259, 444, 539
 Church school, 95
 Cicero, 259
 Cielitos, 59
 Cincinnati Conservatory, 190
 Cistra (see Sistra)
 Cithara, 102, 247, 254
 Civil War—See War
 Clarinet, 54, 70, 200, 201, 215, 216, 219,
 225, 271, 276
 Clarion, 204
 Classical School, 94, 95, 141, 425, 643
 Clavecin, 254, 256
 Clavicembalo, 254
 Clavichord, 254, 255, 256, 266
 Clef, 107, 223
 Clementi, 143
 Cobza, 49
 Coda, 28, 268, 271
 Coerne, Louis, 194, 378
 Col legno, 206
 Cole, Rossiter, 196, 378
 Coleridge-Taylor, Samuel, 185, 447
 Collin, von, 398
 Colombia, 59
 Colonial Music, 59
 Coloratura soprano, 17
 Composed Folk Song, 13, 37, 53, 58, 81,
 92, 464, 501
 Concert Overture, 29, 144, 277, 456
 Concerted Finale, 617
 Concertina, 74
 Concerto, 29, 126, 271, 278, 386, 397, 418,
 420, 430, 441, 470, 482, 512, 517, 526,
 543, 549, 572, 581, 606, 622, 638
 Concerto, Organ, 125
 Concerto Grosso, 270, 288, 386, 417, 448,
 483, 486
 Confucius, 46
 Consort of Instruments, 118
 Constantine, 51, 561
 Constantinople (see Istambul)
 Contrabass (see Double Bass)
 Contra Bassoon (see Double Bassoon)
 Contra Fagotto (see Double Bassoon)
 Contralto, 18
 Contrapuntal Schools, 62, 64, 88, 115, 264,
 461, 539
 Converse, Frederick, 194, 295, 376
 Cook, Will Marion, 195
 Cooke, James Francis, 197
 Copland, Aaron, 197, 447
 Cornelius, Peter, 152, 343
 Cornet, 118, 201, 230
 Corelli, Archangelo, 251, 252, 448
 Corrido, 60
 Cossack dances, 74, 420
 Costa, Michael, 185
 Coucy, Chatelain de, 109, 614
 Council of Trent, 115
 Counterpoint, 83, 114, 127, 188, 267, 461
 Counter-Subject, 261, 267
 Country Dance, 38
 Couperin, François, 256
 Coupler, 260
 Courante, 263, 288
 Court Dances, 62, 256, 264, 265
 Court Influence, 75, 80
 Court Music, 88
 Cowen, Frederic, 185
 Cowboy Songs, 92, 448, 449
 Cowell, Henry, 197
 Cracoviak, 39, 75, 150, 541
 Cracovienne (see Cracoviak)
 Cracow, 75, 542

- Cremona, 204, 245, 249, 251
 Creole, 59, 92, 593
 Cristofori, Angelo, 256
 Croatian-Serbian, 48
 Cromwell, 84, 88, 184, 385
 Cronan, 83
 Crusades, 40, 47, 62, 109, 237, 244, 248, 467, 468
 Crwth, 85, 87, 244, 245, 248
 Cuba, 58, 59, 92
 Cueca, 59
 Cui, César, 71, 163, 164, 371, 449
 Cylindrical bells, 240
 Cymbals, 102, 236, 239, 242
 Czardas, 39, 57, 70, 424, 498
 Czech-Slovakia, 43, 67, 75, 172, 246, 449
 Damrosch, Walter, 196, 197, 376, 450
 Dance of Peacock (see Pavane)
 Daniels, Mabel, 196
 Danks, H. P., 190
 Danza, 59, 60
 Danzón, 59, 60
 Daquin, Louis Claude, 450
 Dargomyzhsky, Alexander Sergievitch, 163, 370
 Daudet, Alphonse, 364, 415
 David, Felicien, 331, 362, 363
 David, Ferdinand, 143, 252
 David, King, 98, 100
 Debussy, Claude, 179, 243, 290, 291, 292, 367, 368, 450
 De Koven, Henry Louis Reginald, 195, 376
 Delamarter, Eric, 196
 Delibes, Leo, 362, 453
 Delius, Frederick, 186, 291, 296, 374, 453
 Denmark, 43, 80, 450
 Descriptive Music—See Program Music
 Dett, Nathaniel, 195, 454
 Dialogue Songs, 64, 88, 384
 Dickens, Charles, 343
 Dies Irae, 300, 414, 444
 Dillon, Fannie, 196
 Discant, 445
 Divertissement, 143
 Dohnanyi, Ernst, 285, 454
 Doina, 49, 559
 Dominant, 237, 267, 268
 Donizetti, Gaetano, 147, 153, 154, 327, 339, 334, 454
 Dorian mode, 78, 102, 104
 Double Bass, 199, 200, 201, 210, 249, 276, 504
 Double Bassoon, 200, 201, 215, 216, 219, 222
 Double Counterpoint, 267
 Doumra, 74, 246
 Dowland, John, 116, 118, 455
 Dragonetti, Domenico, 211
 Dramatic Overture, 288
 Dramatic Soprano, 17
 Dramatic Symphony, 148
 Dramatic Tenor, 19
 Drinking songs, 48, 65, 84, 89
 Drone bass, 417
 Druids, 83, 88
 Drums, 97, 98, 200, 236, 244, 246
 Dubensky, Arcady, 196
 Dubois, Théodore, 178, 377
 Dudels, 68
 Dudik, 68
 Duet, 272
 Duet (Vocal), 21, 306, 621
 Dufay, William, 113
 Dukas, Paul, 179, 225, 282, 287, 291, 367, 456
 Dulcimer, 97, 242, 247, 253, 254
 Dumas, Alexander, 147, 327, 347
 Duparc, Henri, 178
 Duple time, 69, 107
 Duport, Pierre, 188
 Durante, Francesco, 312
 Durchkomponiert, 13
 Durey, Louis, 179
 Dutch music—See Holland
 Dvořák, Antonin, 173, 195, 217, 221, 284, 342, 358, 378, 456
 Eames, Henry P., 196
 Eccosaïse, 38
 Echo Horn, 233, 277
 Echo Songs, 79
 Eddas, 336
 Edward I, 85
 Edward VI, 119
 Egg Dance, 64
 Egyptian music, 47, 97, 98, 99, 212, 348
 Eichheim, Henry, 197, 295, 457

- Eisenach, 110, 511
 Eisteddfod, 85
 Elgar, Sir Edward, 185, 294, 296, 378, 458
 Elizabethan Period, 88, 118, 119, 188, 254, 309, 432, 460
 Elman, Mischa, 252, 470
 Embouchure, 213, 214, 216, 219, 229, 232
 Emmett, Dan, 92, 189, 459
 Enesco, Georges, 285, 368, 459
 England, 83, 85, 88, 90, 118, 121, 184, 251, 256, 259, 264, 283, 294, 307, 372, 459, 460, 461
 English Horn, 200, 201, 215, 216, 219, 223
 English Opera, 371
 Enns Valley, 66
 Ensemble, 21
 Entr'acte, 262, 265, 302, 417
 Episodes, 268
 Erard, Sebastian, 212
 Erlanger, Camille, 368
 Erlanger, Frederic d', 368
 Ernst, Heinrich Wilhelm, 252
 Espla, Oscar, 183
 Esraj, 45
 Estilos, 59
 Etude, 31, 32, 150, 266, 442
 Exposition, 267
 Fado, 58
 Fagotto (see Bassoon)
 Falla, Manuel de, 183, 184, 284, 289, 291, 368, 462
 Fandango, 57, 616
 Fantasia, 31, 32, 143, 150, 267, 268, 387, 442, 636, 639
 Fantasie (see Fantasia)
 Farandole, 416
 Faroe Islands, 78
 Farruca, 57
 Farwell, Arthur, 195
 Fauré, Gabriel, 178, 377, 463
 Festa, 52
 Fevrier, Henri, 367
 Fibich, Zdenko, 173, 284
 Fiddle, 84, 87
 Field, John, 143, 150, 196
 Fife, 118
 Finland, 43, 77, 284, 463, 582, 592
 Fisher, William Arms, 196
 Fixed Idea, The, 148, 414
 Flageolet tones, 205
 Flanders, 64
 Florence, 53, 54, 256
 Flotow, Friedrich von, 341, 463
 Flute, 23, 49, 51, 98, 100, 102, 213, 214, 215, 216, 217, 218, 219, 246
 Flute a bec, 247
 Foerster, Adolph, 197
 Folk Dance, 53, 57, 58, 59, 62, 64, 65, 66, 68, 70, 73, 75, 76, 78, 79, 81, 83, 84, 89, 91, 244, 261, 262, 263, 264, 265, 449, 460, 461, 469, 476, 477, 478, 498, 509, 521, 537, 542, 551, 553, 554, 577, 602
 Folk Dance Song, 13, 36, 49, 56, 57, 59, 66, 73, 76, 92, 396, 449, 469
 Folk Instruments, 244, 264, 521
 Folk Music, 24, 38, 52, 60, 61, 64, 67, 68, 72, 75, 77, 78, 79, 80, 81, 86, 89, 90, 91, 92, 246
 Folk Song, 13, 24, 36, 52, 53, 56, 57, 58, 60, 61, 63, 65, 67, 71, 73, 75, 77, 78, 79, 80, 83, 85, 86, 89, 91, 261, 262, 468, 602
 Foote, Arthur, 194
 Forlane, 554
 Form, 9, 11, 12, 26, 27, 261, 266
 Forrest, Hamilton, 197, 376
 Forsythe, 221
 Foster, Stephen, 92, 189, 464
 Français, 38
 France, 44, 61, 63, 65, 81, 91, 92, 112, 147, 252, 256, 259, 262, 263, 264, 265, 282, 285, 307, 330, 359, 361, 415, 467, 507
 Franchetti, Alberto, 182, 351, 357
 Franck, César, 178, 221, 281, 282, 286, 366, 377, 437, 465
 Franco of Cologne, 107
 Franklin, Benjamin, 188
 Franz, Robert, 142, 467
 Frederick the Great, 131, 388
 Free Fantasia, 272
 Free School of Music, 164
 Freer, Mrs. Archibald, 196
 French Grand Opera, 153, 159, 327, 334, 560
 French Horn, 200, 201, 215, 228, 229, 232, 277, 334
 French music—See France
 French Revolution, 63, 131, 318
 French Romantic Opera, 330
 Frescobaldi, Girolamo, 468

- Friss, 70, 498
 Fugue, 127, 267, 268, 388, 391, 468, 565,
 643
 Furiant, 68, 637
 Furlana, 54
 Fux, Johann, 267

 Gabrielli, Andrea, 114
 Gabrielli, Giovanni, 133
 Gade, Niels, 169, 170
 Gaelic language, 86
 Galicia, 56
 Galliard, 265, 433
 Gallic Law, 61
 Gallo-Belgic School, 113
 Galuppi, Baldassare, 313
 Garibaldi, 55
 Garrotin, 57
 Gatos, 59
 Gaul, 60
 Gavotte, 28, 29, 38, 263, 288, 393, 400, 478,
 483, 614
 Gay, John, 373
 Gaynor, Mrs. Jessie L., 196
 Geige (see Gigue)
 Geisha Dances, 47
 Geographical influence, 38
 Gerhard, Robert, 183
 German, Edward, 185
 German Opera, 155, 332
 German Romantic Opera, 636
 Germany, 64, 67, 85, 121, 174, 247, 251,
 252, 256, 259, 262, 263, 277, 283, 320, 343,
 469, 523
 Gershwin, George, 197, 295, 376, 469
 Gibbons, Orlando, 116, 118, 256, 469
 Giga (see Gigue)
 Gigue, 84, 249, 264, 288, 392, 393, 433, 448
 Gilbert, Henry F., 195, 295
 Gilbert and Sullivan Operas, 373
 Gilmore, Patrick, 189, 383
 Giordano, Umberto, 182, 351, 357, 470
 Glazounov, Alexandre, 164, 167, 168,
 289, 371, 470
 Gleason, Frederick Grant, 194
 Glees, 89
 Glière, Reinold, 168, 294, 471
 Glinka, Michael, 143, 162, 370, 473
 Glissando, 213
 Glockenspiel, 237, 241

 Gluck, Christoph Willibald, 128, 217,
 223, 312, 313, 318, 323, 473
 Glyndwe, Owen, 85
 Godard, Benjamin, 362, 474
 Goethe, 136, 140, 322, 335, 360, 361, 365,
 399, 411, 414, 456, 475, 568, 642
 Goetz, Hermann, 343
 Golden Age, 97, 100
 Goldmark, Karl, 159, 174, 176, 220, 343,
 474
 Goldmark, Rubin, 196, 295
 Gombert, Nicolas, 114
 Gondoliera, 31
 Gongs, 237, 243
 Goossens, Eugene, 186, 295
 Gottfried von Strassburg, 110, 338
 Gottschalk, Louis Moreau, 194
 Goudimel, Claude, 114
 Gounod, Charles, 159, 233, 359, 361, 364,
 377, 475
 Grainger, Percy Aldridge, 186, 196, 242,
 295, 454, 476
 Granados, Enrique, 183, 184, 284, 368,
 375, 477
 Grand Prix de Rome, 364
 Grant-Schaeffer, George, 197
 Gravicembalo, 254
 Grechaninov, 164, 168, 478
 Greece, 50, 101, 103, 246, 477
 Greek Church, 51, 71, 612
 Greek Drama, 330, 540
 Greek Music (Ancient), 101, 103, 477
 Greek Scale, 102
 Greek Theatre, 54, 102, 346
 Gregorian Chant, 61, 88, 105, 112, 182,
 298, 300, 376, 444
 Gregory, Pope, 84, 105, 298
 Grétry, André, 318, 478
 Grieg, Edvard Hagerup, 79, 169, 170,
 224, 284, 289, 378, 479
 Griffes, Charles T., 195, 197, 481
 Griffith, Prince, 85
 Grove, Sir George, 233, 397, 406
 Grünenberg, Louis, 197, 376, 482
 Guaracha, 59
 Guarneri, Joseph, 250
 Guatemala, 60
 Guido of Arezzo, 106, 254, 444, 446
 Guilds, 109, 110
 Guilman, Alexandre, 178
 Guion, David, 195

- Guitar, 52, 54, 57, 58, 245, 246
 Gunsbourg, Raoul, 368
 Gusli, 247
 Gustavus Adolphus, 65
 Gypsy music, 43, 56, 57, 69, 242, 247, 278, 356, 416, 424
 Habañera, 39, 59, 92, 416, 553
 Hadley, Henry K., 194, 295, 376, 482
 Hahn, Reynaldo, 179
 Halévy, Jacques, 153, 330, 362
 Halle, Adam de la, 109, 304, 615
 Hallgato, 70
 Halling, 39, 79
 Hallingdahl, 39, 79
 Halvorsen, Johann, 79, 169, 170
 Hambo, 81, 604
 Hanby, B. R., 191, 482
 Händel, Georg Friederich, 29, 54, 121, 124, 143, 185, 223, 227, 231, 245, 256, 260, 266, 310, 311, 313, 324, 378, 482
 Händel and Haydn Society, 190
 Hanson, Howard, 195, 376, 487
 Hardanger Fiddle, 79, 245
 Harling, 376
 Harmonics, 205, 209, 211, 213, 214
 Harmony, 11, 14, 27, 31, 34, 49, 52, 58, 69, 71
 Harp, 50, 77, 83, 84, 85, 87, 98, 100, 200, 204, 212, 244, 253
 Harp School of Ireland, 83
 Harpsichord, 204, 254, 255, 256, 266, 268
 Harris, Roy, 197
 Harris, Victor, 197
 Hassler, von, Hans Leo, 487
 Hatagana, 50
 Hauptmann, Moritz, 143
 Hawaii, 246
 Haydn, Franz Josef, 29, 65, 130, 188, 200, 227, 264, 271, 272, 273, 274, 276, 288, 318, 321, 324, 429, 488
 Haydn, Michael, 321
 Hebrews, 48, 72, 97, 99, 100, 212, 243, 418, 490
 Hecaturus, 83
 Heifetz, Jascha, 252
 Heller, Stephen, 143
 Henry IV, King of France, 85, 121, 307, 540
 Henry VIII, King of England, 119
 Herbert, Victor, 195, 295, 376, 492
 Hermann, Landgrave of Thuringia, 110
 Hérold, Louis Joseph, 153, 330
 Hésapiko, 51
 Hewitt, James, 188
 Highland Fling, 577
 Hill, Edward Burlingame, 196
 Hill-Billy tunes, 90, 384
 Hiller, Ferdinand, 143
 Hiller, Johann, 341
 Hindemith, Paul, 176, 293, 494
 Hindu Music, 45, 494
 Historical Opera (see Opera Seria)
 Hoffhaimer, Paulus, 115, 495
 Hohenstaufens, 110
 Holbrooke, Joseph, 186, 374
 Holland, 63, 456
 Holst, Gustav, 186, 295, 374, 495
 Holy Grail, 110
 Homer, 101
 Honegger, Arthur, 179, 367, 496
 Hopkinson, Francis, 188, 191, 496
 Hora, 49, 560
 Hornpipe, 64, 84, 85, 220, 264
 Howe, Julia Ward, 189, 594
 Howe, Mary, 196
 Huayno, 59
 Hucbald of Flanders, 78, 106, 446
 Hugo, Victor, 147, 327, 347, 353
 Hulan, 68
 Humoresque, 31, 32
 Humperdinck, Engelbert, 159, 175, 343, 375, 497
 Humfrey, Pelham, 122, 184, 309
 Huneker, James G., 160
 Hungary, 43, 67, 68, 77, 149, 278, 409, 424, 498, 503, 507, 636
 Hunting Horn, 232
 Hunting Songs, 79
 Huron Indians, 91
 Huss, Henry Holden, 196
 Hussites, 68
 Hymn, 64, 65, 71, 83, 105, 298, 511, 560, 593
 Hypo-Dorian, 102
 Hypo-Lydian, 102
 Hypo-Phrygian, 102
 Ibert, Jacques, 180, 498
 Ibsen, 79, 479
 Iceland, 77, 78
 Idée fixé (see Fixed Idea)

- Imitation of Christ, 335
 Imitative Music, 33, 34
 Imperial Music Society, 164
 Impressionism, 290, 295, 463, 510
 Impromptu, 31, 32, 569
 Improvisation, 50, 69, 266
 Incas, 59
 Inda, 45
 India, 245, 494
 Indian music, 59, 91, 439, 499, 506, 512, 514, 590, 615
 Indy, Vincent d', 178, 282, 364, 366
 Intensified Minor, 70
 Interludes, 122
 Introduction, 28, 32, 266, 268, 271
 Ippolitov-Ivanov, 164, 168, 221, 289, 371, 499
 Ireland, 43, 82, 212, 246, 500
 Ireland, John, 186
 Irish Settlers, 59
 Isaac, Heinrich, 115, 116, 501
 Istambul, 51
 Italy, 52, 81, 112, 181, 242, 243, 245, 246, 256, 259, 263, 265, 283, 285, 501, 537
 Jacobites, 86, 577
 Jacobs-Bond, Carrie, 196
 Jahn, 317
 Jala-Taranga, 45
 Jaleo, 57
 James I, 97
 Janáček, Leoš, 173, 342, 369
 Jannequin, 114
 Janssen, Werner, 195, 296
 Japan, 44, 47
 Jarabe, 60
 Järnefelt, Armas, 169, 171, 502
 Jazz, 295, 435, 469
 Jefferson, Thomas, 188
 Jensen, Adolph, 143, 498
 Jig, 84, 264, 269
 Joachim, Joseph, 160, 252, 421, 422, 430
 John of Salisbury, 83
 Johns, Clayton, 196
 Jommelli, Nicola, 313
 Jongleurs, 61, 95, 109
 Jongleurs of St. Jullien, 109
 Jonson, Ben, 460
 Jordan, 260
 Joropo, 59
 Josephus, 100
 Josquin des Prez, 113, 116
 Jota, 57, 436, 462
 Jugglers (see Jongleurs)
 Jugo-Slavia, 43, 67, 75
 Jutland, 80, 81
 Kalamatianos, 51
 Kalevala, 77, 583
 Kalinnikov, Vassili, 168
 Kamarinskaya, 74
 Kaminski, Heinrich, 176
 Kang-Hi, 46
 Kankles, 247
 Kannel, 247
 Kanoon, 51
 Kantele, 77, 247
 Kantetetar, 77
 Karsilhama, 51
 Kasatchy, 74
 Kasbek, 436
 Kelley, Edgar Stillman, 194, 295, 378
 Ketélbey, 502
 Kettledrums, 200, 236, 237, 238, 276
 Key, 267, 272
 Key, Francis Scott, 502
 Keyed Cithara, 254
 Khol, 45
 Kienzl, Wilhelm, 344
 Kin, 46, 47
 Kittredge, Walter, 189, 383
 Kjerulf, 169, 170
 Kleftika, 50
 Klotz, Aegidius, 251
 Klotz, Matthias, 251
 Kneass, Nelson, 189
 Knight, Joseph P., 189
 Kodály, Zoltan, 285, 293, 396, 503
 Kolo, 49
 Korngold, Erich, 176, 293, 345
 Koto, 47, 247
 Koussevitsky, Serge, 504
 Krakoviak—See Cracoviak
 Kramer, Walter, 197
 Krehbiel, Henry E., 253
 Kreisler, Fritz, 252, 504
 Krénék, Ernst, 176, 288, 293, 345
 Kreutzer, Conradin, 341, 403
 Kroeger, Ernest, 196
 Kubelik, Jan, 252
 Kuhreigen (see Ranz des Vaches)

- Lachner, Franz, 143
 Lalo, Edouard, 179, 362
 Ländler, 66, 68, 81, 386
 Lang, Margaret Ruthven, 196
 Langeleik, 79
 Laotanari, 49
 Laouto, 47, 51
 Laparra, Raoul, 368
 Lassu, 70, 498
 Lassus, Orlande di, 114, 504
 Lavignac, Albert, 207, 234
 Lawes, Henry, 122, 184, 309
 Lawes, William, 309
 Lee, Robert E., 383
 Legendary Folk Songs, 37, 41, 52, 53, 65, 501, 603
 Lehman, Liza, 185, 505
 Leitmotif, 156, 157, 279, 333, 336, 346, 414, 642
 Leoncavallo, Ruggiero, 182, 351, 356, 375, 505
 Leone, de, 376
 Leroux, Xavier, 179, 368
 Liadov, Anatol, 164, 168, 506
 Libretto, 302, 303
 Lieurance, Thurlow, 195, 499, 506
 Light Opera (see Opéra Buffa)
 Lilt, 85
 Lincoln, Abraham, 383
 Lind, Jenny, 81
 Lisle, Claude Joseph Rouget de, 507
 Liszt, Franz, 29, 32, 68, 70, 143, 146, 147, 149, 151, 156, 160, 172, 213, 228, 257, 265, 277, 278, 280, 286, 326, 335, 343, 507
 Lithuania, 75, 439, 509
 Little Russia (see Ukraine)
 Lockwood, Albert, 196
 Loeffler, Charles Martin, 195, 295, 509
 Loewe, Carl, 142, 510
 Lombard, Louis (see Gilmore)
 Lombardy, 53
 Logroscino, Nicola, 312
 Loomis, Harvey Worthington, 195
 Lortzing, Gustav Albert, 143, 341
 Lotti, Antonio, 510
 Louisiana, 63, 91
 Loure, 264
 Louis XIII, 467
 Louis XIV, 131, 264, 512
 Louis XV, 109, 131
 Louis XVI, 131
 Lower South, 91, 536
 Ludlow Castle, 309
 Ludwig II, 157
 Lullaby, 17, 31, 604
 Lully, Jean Baptiste, 29, 121, 307, 308, 312, 313, 510
 Lully Overture, 268, 271, 288, 308, 386, 393, 483, 511
 Lur, 66, 79
 Lute, 47, 49, 51, 81, 98, 204, 245
 Luther, Martin, 65, 113, 116, 298, 299, 511
 Lydian Mode, 78, 102, 104
 Lyre, 23, 34, 50, 77, 97, 100, 101, 102, 212, 244, 245
 Lyric Soprano, 17
 Lyric Tenor, 19
 MacArt, Cormic, 83
 MacDowell, Edward, 16, 31, 191, 289, 295, 296, 512
 Macfarren, Sir George, 373
 MacKenzie, Sir Alexander, 185, 373
 Madeira, 58
 Madrigals, 56, 114, 116, 119, 300, 301, 432, 457, 469, 524, 525, 565, 592, 638, 639
 Maelzel, 410, 411
 Magadis, 46
 Maggini Family, 250
 Magyars, 43, 67, 69, 396
 Mahler, Gustav, 174, 281, 514
 Malagueña, 379, 436, 553
 Malipiero, Gian Francesco, 182, 183, 293, 352, 359, 515
 Mandolin, 49, 51, 52, 54, 57, 245
 Marcello, Benedetto, 515
 Marcellus Masses, 115
 Marches, 79, 413, 458, 519
 Marenzio, Luca, 116
 Maria de Medici, 121, 540
 Maria Teresa, 131
 Marie Antoinette, 315, 473
 Marimba, 60
 Marinero, 59
 Marius, 256
 Marschner, Heinrich, 142, 321, 322
 Martucci, Giuseppe, 181
 Mascagni, Pietro, 182, 351, 356, 375, 516
 Mason, Daniel Gregory, 196
 Mason, Lowell, 189, 194
 Mason, William, 194
 Masques, 122, 184, 309

- Mass, 105, 298, 300, 388, 401, 444, 533, 539, 619
 Massenet, Jules, 178, 354, 364, 516
 Matellaise (see Hornpipe)
 Maximilian, 501
 Mazarin, Cardinal, 307
 Mazovia, 76
 Mazur (see Mazurka)
 Mazurek (see Mazurka)
 Mazurka, 13, 39, 54, 75, 76, 81, 150, 442, 542
 Mediaeval Schools of Music, 107, 112
 Medici Family, 116
 Medtner, Nikolai, 168
 Méhul, Etienne Nicholas, 153, 318
 Meistersingers, 65, 95, 110
 Melody, 11, 14, 15, 27, 31, 34, 56, 59, 71, 79
 Mendelssohn-Bartholdy, Felix, 29, 31, 87, 127, 143, 144, 145, 170, 185, 217, 223, 233, 235, 277, 322, 324, 325, 326
 Menuhin, Yehudi, 252
 Messager, Andre, 368
 Metastasio, 130
 Meter, 15, 66
 Metropolitan Opera Company, 190, 376
 Mexico, 58, 59, 447, 521
 Meyerbeer, Giacomo, 147, 153, 154, 227, 235, 319, 328, 330, 334, 360, 522
 Mezzo-soprano, 18
 Miaskovsky, Nikolai, 168, 294, 523
 Mickiewicz, 439
 Miessner, Otto, 523
 Milan, Luis, 56, 117, 523
 Milhaud, Darius, 179, 293
 Millay, Edna St. Vincent, 376, 604
 Milligan, Harold Vincent, 197
 Millocker, Carl, 342
 Milongas, 59
 Milstein, Nathan, 252
 Milton, John, 309
 Minnesingers, 65, 95, 109, 110, 156, 244, 333, 336, 523, 625
 Minor, 49, 70, 80
 Minstrel, 74, 107, 244, 245
 Minuet, 28, 29, 264, 265, 270, 272, 274, 288, 392, 401, 478, 538
 Miracle Plays, 120, 300, 304
 Mittenwald, 251
 Mixolydian Mode, 78, 102, 103
 Mixtures, 260
 Modern French opera, 359, 366
 Modern Italian opera, 347, 565
 Modern music, 55, 56, 95, 194, 579, 616
 Modern oratorio, 377
 Modern School, 95, 159, 261, 288, 291, 294, 295, 462, 515, 544, 565, 567
 Modes, 56, 71, 72, 78, 80, 84, 102, 104
 Modinha, 58
 Modulation, 71, 267
 Mohammedan ritual, 48
 Moliere, 358, 360
 Molodka, 13, 74
 Mompou, Frederico, 183
 Moniuszko, Stanislaw, 369
 Monks, 260
 Monochord, 107, 254
 Monte, Philip de, 115
 Montemezzi, Italo, 182, 293, 352, 359
 Monteverdi, Claudio, 116, 121, 204, 305, 308, 310, 524
 Moorish music, 44, 55, 56, 57, 243, 245
 Morales, Christobal, 56, 117, 525
 Moravia, 67
 Mörike, Edward, 642
 Morley, Thomas, 116, 118, 256, 525
 Morocco, 47
 Morris, Harold, 196
 Moscheles, Ignaz, 143
 Moszkowski, 179
 Motet, 299, 300, 301, 433, 525, 539
 Motive, 27, 631, 632, 635
 Mozart, Wolfgang Amadeus, 53, 130, 131, 153, 227, 256, 264, 271, 274, 276, 316, 319, 325, 341, 346, 360, 373, 526
 Mridunga, 45
 Mudarra, Alonzo de, 56, 117, 533
 Munday, John, 256
 Mürger, 354
 Musette, 246, 265, 415
 Music drama, 54, 120, 279, 304, 333, 345, 530, 628
 Musical therapy, 98
 Musset, de, 147
 Mussorgsky, Modeste, 163, 164, 284, 370, 533
 Mustel, Auguste, 241
 Mutes, 205, 208, 209, 211, 231, 233
 Mystery Plays, 120, 300, 304, 382, 390
 Nanino, Giovanni, 115
 Naples. *see* 121, 212

- Napoleon, 131, 357, 405, 503, 608
 Napravnik, Edvard, 168, 370
 Narrative Music, 33, 34
 Narrator, 310
 National composition, 24, 25, 37, 52, 62,
 71, 91, 149, 283, 420, 507, 521, 572, 611
 National opera in Russia, 368
 National schools, 80, 590, 602
 Nationality, 9, 11, 24
 Navajo Indians, 91
 Navarre, 57
 Neapolitan School, 113, 540, 565
 Negro, 90, 91, 92, 173, 195, 381, 454, 459,
 536
 Negro-Creole, 91, 92, 416
 Neo-Russian Five, 164, 284, 370, 533
 Neri, Fillipo St., 122, 310
 Nessler, Victor, 342
 Netherland School, 64, 113, 188, 385, 639
 Netherlands, 63, 112, 113, 260, 456
 Neubauer, Franz, 537
 Neumes, 83, 105, 106
 Nevin. Ethelbert, 195
 New England, 90
 New England Conservatory, 190
 New Journal of Music, 146
 Nicolai, Otto, 342, 537
 Nillsen, Christine, 81
 Nocturne, 31, 143, 150, 442, 452, 457, 519
 Nogueras, Costa, 183
 Normans, 88
 Norris, Homer, 196
 Norton, Mrs. Caroline, 537
 Norway, 77, 79, 80, 81, 169, 170, 245, 284,
 537
 Notation, 83, 103, 108
 Notker (Balbulus), 105
 Nuremberg, 112

 Obbligato, 206, 210, 217, 231
 Oberek, 76
 Oberndorfer, Marx E., 197
 Obertas, 76
 Oboe, 200, 215, 219
 Oboe d' amore, 221
 Oboe de caccia, 221
 Obrecht, Jacob, 113
 Occupational Songs, 73, 79, 84
 Octette, 21, 274
 Offenbach, Jacques, 362, 537
 O'Hara, Geoffry, 197
 Okeghem, Johannes, 113, 115
 Oldberg, Arne, 197
 Opera, 52, 62, 120, 257, 262, 268, 297, 302,
 304, 312, 318, 330, 357, 372, 399, 412, 415,
 419, 437, 453, 454, 455, 459, 463, 470, 473,
 474, 475, 476, 482, 485, 486, 492, 497, 505,
 511, 516, 522, 525, 528, 533, 537, 542, 544,
 547, 548, 556, 558, 559, 563, 590, 599, 603,
 604, 607, 616, 623, 636, 637, 642
 Opera Buffa, 121, 184, 306, 307, 312, 323,
 327, 346, 361, 454, 537, 540, 558
 Opéra Comique, 152, 153, 183, 318, 319,
 331, 360, 361, 364, 385, 537
 Opera, Grand, 153, 155, 159, 327, 331, 334,
 455, 475, 505, 545, 559, 599, 616, 619, 621,
 642
 Opera in America, 190, 375
 Opera in England, 372
 Opera Seria, 121, 125, 153, 154, 306, 312,
 327, 361
 Opera symphonies, 262, 269, 270, 558
 Operetta, 160, 340, 373
 Ophicleide, 280
 Oratorians, the Society of, 122, 310
 Oratorio, 122, 297, 302, 303, 305, 310, 324,
 377, 484, 486, 517, 520, 593
 Oratorio opera (see Opera Seria)
 Orchestra, Chamber, 273
 Orchestra, Symphony, 23, 198, 212, 216,
 226, 227, 228, 231, 234, 237, 238, 240,
 242, 243, 260, 264, 266, 270, 271, 276, 277,
 280, 294, 295, 537
 Orem, Preston Ware, 197
 Organ, 46, 204, 258, 266, 268
 Organum, 445
 Oriental influence, 44, 68, 69, 70, 75, 331,
 362, 363, 420, 470, 474, 502, 563, 592
 Oriental Music, 44, 52, 55, 56, 58
 Oriental scales, 44, 46
 Ornstein, Leo, 168
 Ossian, 365
 Oud, 47
 Overtones, 205, 260
 Overture, 29, 32, 129, 262, 268, 271, 279,
 302, 334, 392, 398, 412, 413, 419, 421, 429,
 456, 473, 511, 518, 519, 529, 537, 558, 559,
 569, 590, 594, 603, 605, 607, 608, 613, 623,
 625, 628, 632, 635, 636, 642

 Paderewski, Ignace, 75, 76, 369, 538
 Padilla, Jose, 183
 Padua, 54, 265

- Paganini, Niccolo, 147, 148, 252, 507, 539
 Paine, John Knowles, 194, 538
 Palestrina, 114, 115, 116, 122, 298, 538
 Palmgren, Selim, 169, 291
 Palotos, 70
 Pan's Pipes, 46, 102, 258
 Paradies, Pietro Domenico, 540
 Paris, 51
 Paris Conservatoire, 361, 364
 Parker, Horatio, 194, 295, 378
 Parry, Charles Hubert, 185
 Part Song, 21, 106
 Partita, 65, 127, 262, 269
 Pasillo, 59
 Pasodobles, 59
 Passacaglia, 265, 268, 389
 Passamezzo, 265
 Passepied, 265, 288
 Passing Music, 265
 Passion music, 123, 127, 300, 310, 311, 389
 Passy Pavane, 265
 Pastorale, 54, 63
 Pastourel, 62, 543
 Patriotic song, 35, 37, 63, 92, 507
 Patriotism, 25
 Patter Songs, 73, 558
 Pavane, 54, 265, 433
 Payne, John Howard, 189, 415
 Pease, Alfred L., 189
 Pedalpoint, 268
 Pedrell, Felipe, 183, 284, 368
 Pennillion singing, 85
 Penobscot, Indians, 91
 Pentatonic scale, 77, 87
 Pepusch, Dr. Henry, 373, 459
 Pepys, Samuel, 309
 Percussion instruments, 23, 200, 236, 242, 244
 Pergolesi, Giovanni, 312, 314, 540
 Peri, 121, 304, 540
 Pericons, 59
 Perigourdine, 39
 Period, 27
 Perosi, Don Lorenzo, 182, 377
 Perrin, 121, 308
 Persia, 47
 Peru, 59
 Pezel, Johann, 456
 Pfitzner, Hans, 176, 344
 Phile, Philip, 188
 Philharmonic Society of New York, 190
 Philippines, 58
 Phrase, 27
 Phrygian mode, 102, 104
 Pianoforte, 241, 253, 256, 257
 Piccinni, Nicola, 129, 312, 315
 Piccolo, 200, 215, 216, 217, 218
 Pick-Mangiagalli, Ricardo, 182
 Piedigrotta, 53
 Piedmont, 53
 Pierné, Gabriel, 178, 377
 Pilkington, Francis, 540
 Pinsuti, Ciro, 185
 Pipa, 46, 439
 Pipe, 51, 87, 98, 100
 Pipes of Pan, 46, 102, 258
 Piston, 228
 Piston, Walter, 541
 Pitch, 229, 230, 234, 236
 Pitts, H. P., 190
 Pius X, Pope, 182, 377
 Pizzetti, Ildebrando, 182, 293, 352, 359
 Pizzicato, 202, 203, 204, 205, 208-211, 213, 306
 Plagal modes, 105
 Plain-song (see Gregorian Chant)
 Planquette, Jean Robert, 362
 Plasovijtzi, 73
 Plectrum, 254, 256
 Pliny, 259
 Poetic thought, 11, 30, 33, 150
 Po-fan, 46
 Poland, 43, 67, 71, 75, 76, 150, 246, 265, 541
 Poldini, Eduard, 541
 Political influences, 40, 73
 Polka, 54, 68, 602, 637
 Polonaise, 28, 75, 76, 81, 150, 265, 392, 443, 607, 614
 Polska, 81
 Polyphonic music, 112, 115, 540
 Ponce, 542
 Ponchielli, Amilcare, 182, 351, 353, 542
 Porpora, Nicola, 312
 Portative Organ, 259
 Portugal, 55, 57, 58
 Positive Organ, 259
 Postillion Songs, 73
 Potpourri, 312
 Poulenc, Francis, 179, 293, 543
 Praetorius, Michael, 115, 543
 Prague, 172

Prelude, 31, 32, 150, 157, 266, 268, 279,
302, 334, 391, 443, 450, 624
Primary song form, 27
Prison Songs, 73
Processional, 80
Proch, Heinrich, 543
Program music, 11, 31, 33, 36, 114, 147,
152, 233, 256, 261, 286, 420, 433, 456, 479,
502, 512, 518, 534, 544, 549, 562
Prohazhnuia, 73
Prokofiev, Sergei, 168, 225, 293, 372, 543
Protheroe, Daniel, 197
Provence, 56, 62, 264, 265
Psalms, 64, 89, 104
Psalter, 100, 254
Puccini, Giacomo, 182, 352, 353, 375, 545
Pueblo Indians, 91, 499
Punto, 59
Purcell, Henry, 118, 122, 184, 309, 372,
547
Puritans, 89, 90, 91, 309
Pythagoras, 101, 102

Quakers, 91
Quartet (instrumental), 24, 29, 229, 261,
272, 274, 396, 401, 452, 488, 530, 553, 569,
583, 605
Quartet (vocal), 21, 620
Quintet (instrumental), 24, 274, 424, 530
Quintet (vocal), 21

Rabaud, Henri, 180, 368
Rachmaninoff, Sergei, 167, 287, 372, 548
Racial Influence, 42
Raff, Joachim, 143, 152
Ragas, 494
Rameau, Jean Philippe, 29, 121, 227,
256, 313, 550
Randegger, Alberto, 185
Ranz des Vaches, 66
Rasoumovsky, Count, 401
Rattles, 246
Ravel, Maurice, 179, 285, 290, 291, 367,
551
Ravenscroft, Thomas, 116
Rebec, 47, 245, 248, 249
Rebikov, Vladimir, 168, 372
Recapitulation, 272
Recitative, 159, 302, 310
Recorder, 247, 456
Reeds, 213, 214, 215

Reel, 13, 79, 82
Reformation, 68, 87, 88
Regal Organ, 259
Reger, Max, 174
Rehab, 47
Reinagle, Alexander, 188
Reinecke, Carl, 143
Remenyi, Eduard, 252
Renaissance, 95, 115
Respighi, Ottorino, 182, 183, 285, 289,
352, 359, 555
Restatement, 267
Restoration, 86
Reverie, 31, 32
Reyer, Ernest, 366
Reznicek, Emil von, 176
Rhapsody, 31, 32, 469, 508, 553
Rheinberger, Josef, 174
Rhene-Baton, 179
Rhine, 66
Rhineland, 81
Rhythm, 11, 14, 15, 26, 31, 33, 48, 49, 51,
56, 57, 59, 68, 69, 70, 79, 239
Richard I, "The Lion Hearted," 109
Richter, Jean Paul, 332
Rieti, Vittoria, 182
Rigaudon, 265, 554
Rimsky-Korsakov, Nicholas Andreie-
vich, 163, 164, 167, 182, 284, 287, 289,
371, 556
Rinuccini, 121, 304, 433, 540
Robber Songs, 73
Robyn, Alfred, 196
Roger-Ducasse, 180
Rogers, James H., 196
Roman School, 114, 121, 122
Romance, 31, 32, 58, 62
Romanesca, 38, 54, 265
Romanika, 49
Romantic School or Period, 94, 95, 140-
150, 159, 252, 277, 425
Romanticism in France, 147, 330
Romanticism in Germany, 140
Romanza, 143, 616
Rome, 54, 122
Rondo, 28, 261, 266, 269, 272, 274, 392,
614
Root, George F., 189, 383, 557
Rore, Cypriano de, 114
Rosenmüller, Johann, 557

- Rossini, Gioacchina, 153, 154, 221, 319, 322, 323, 326, 331, 373, 558
 Roumanian music, 43, 49, 246, 459, 559
 Roundelay, 73
 Rounds, 28, 63, 73, 119, 300, 301, 461
 Roussel, Albert, 180
 Rubinstein, Anton, 71, 163, 165, 170, 370, 560
 Rubinstein, Nicholas, 163, 613
 Rudolph, Archduke, 397, 404
 Rumba, 59
 Runes, 77
 Russia, 43, 44, 48, 51, 67, 71, 75, 85, 164, 246, 283, 368, 419, 506, 533, 556, 560, 608, 611
 Russian Gypsy, 43, 561

 Sabata de, Victor, 182
 Sachs, Hans, 110, 625, 627
 Säengerfest, 66
 Sagas, 78, 79, 336
 Sailor Songs, 57, 64
 Saint Augustine, 88, 104, 259, 298
 Saint Cecilia, 104
 Saint Patrick, 83
 Saint-Saëns, Camille, 179, 208, 233, 242, 243, 287, 289, 303, 367, 377, 473, 562
 Salazar, Adolfo, 183
 Salieri, Antonio, 318
 Salo, Gasparo da, 250
 Saltarello, 54, 413
 Salter, Mary Turner, 196
 Salvian, 61
 Salzedo, Carlos, 564
 Samisen, 47
 Sanders, Robert, 197
 Sante, Giovanni Pierluigi, 115
 Santouri, 51
 Sappho, 103
 Sarabande, 29, 264, 266, 288, 392
 Saracens, 52
 Saranga, 45
 Sarasate, Pablo de, 252, 564
 Sarba, 49
 Sardou, 354
 Sarode, 45
 Sartorius, Thomas, 565
 Sarwi, 77
 Satie, Eric, 179, 293, 565
 Sauret, Emile, 252
 Sax, 235
 Saxhorn, 235
 Saxons, 88
 Saxophone, 228
 Scales, 44, 45, 50, 70, 72, 75, 77, 83, 87
 Scandelli, Antonio, 565
 Scandinavia, 77, 78, 79, 80, 169, 283, 284
 Scarlatti, Alessandro, 121, 307, 312, 565
 Scarlatti, Domenico, 256, 566
 Scarlatti Overture, 29, 269
 Schalmey, 222
 Schelling, Ernest, 196, 295, 566
 Scherzo, 272, 281, 519
 Schiller, 136, 140, 323, 411
 Schillings, Max, 174, 344
 Schmitt, Florent, 179, 291
 Schönberg, Arnold, 176, 196, 274, 293, 567
 Schottische, 81, 578
 Schrecker, Franz, 176, 293, 344
 Schröter, Christopher, 256
 Schubert, Franz Peter, 138, 141, 146, 220, 231, 277, 318, 321, 325, 567
 Schumann, Clara, 145
 Schumann, Georg, 174, 378
 Schumann, Robert, 94, 125, 127, 143, 144, 160, 170, 277, 278, 322, 325, 326, 335, 422, 571
 Schütz, Heinrich, 123, 310
 Scotch Snap, 87, 577
 Score, 302
 Scotland, 43, 82, 83, 86, 212, 246, 577
 Scott, Cyril, 186, 291, 295, 374
 Scott, Lady Jane, 578
 Scott, Sir Walter, 87, 578
 Scriabin, Alexandre, 167, 293, 579
 Sea songs (see Sailor Songs)
 Sedlak, 68
 Seguidilla, 39, 57
 Sentence, 27
 Septet (instrumental), 24, 274, 402
 Septet (vocal), 21
 Sequences, 105
 Serenade, 31, 50, 56, 62, 269, 417, 529, 641
 Sermisy, Claude de, 580
 Serov, Alexander, 370
 Seville, 57
 Sextet (instrumental), 24, 274
 Sextet (vocal), 21
 Sgambati, Giovanni, 181
 Schackburg, Dr. Richard, 385

- Shakespeare, 88, 118, 332, 348, 360, 361,
398, 415, 460, 525, 607, 608, 618
- Shakuhachi, 47
- Shankha, 45
- Shelley, Harry Rowe, 196
- Shepherd Dances, 265
- Shepherd Songs, 64
- Shepherd's Pipe, 23, 220
- Sherwood, William H., 194
- Shofar, 100
- Shostakovich, Dmitri, 168, 294, 580
- Sibelius, Jean, 169, 171, 221, 284, 581
- Siberia, 74
- Siberian Exile Song, 73
- Siciliana, 38, 54, 265, 268, 391
- Siciliano (see Siciliana)
- Sicilienne (see Siciliana)
- Sicily, 52, 54
- Side Drum, 118, 200, 236, 237, 238
- Sinding, Christian, 79, 169, 170, 590
- Singspiel, 310, 320, 321, 341, 342, 346, 369,
399
- Sinigaglia, Leone, 181
- Sirtos, 51
- Sistra (Sistrum), 98, 100, 102
- Sitar, 45
- Six, Group of, 179, 293, 367
- Sjörgen, Emil, 169, 171
- Skalds, 79
- Skilton, Charles Sanford, 195, 197, 295,
590
- Slavic music, 48, 68, 75, 457, 607
- Smetana, Frederick, 172, 174, 284, 342,
590
- Smith, David Stanley, 194
- Smith, Wilson G., 196
- Smyth, Dame Ethel, 374
- Snare Drum, 236, 238
- Society of Oratorians, 122, 310
- Södermann, August, 169, 592
- Soldier Songs, 73
- Solfeggio, 106
- Solo, 21
- Solomon, King, 100
- Son, 59, 60
- Sonata, 29, 127, 130, 152, 261, 265, 269,
272, 394, 403, 465, 481, 486, 494, 509, 531,
557, 566, 616
- Sonata-form of Haydn, 29, 130, 268, 271,
273, 399, 635
- Song form, 28, 274
- Song Without Words, 31, 144, 520
- Soprano, 17
- Sordino (see Mutes)
- Sousa, John Philip, 195, 592
- Sousedska, 68
- South America, 59
- Sowerby, Leo, 195, 295
- Spain, 42, 55, 63, 91, 92, 116, 181, 242,
243, 246, 259, 263, 265, 284, 368, 392, 416,
436, 451, 462, 477, 556, 592, 616
- Spalding, Albert, 252
- Spanish music in the New World, 58,
382, 592
- Speaks, Oley, 196, 593
- Spinelli, Nicolà, 351, 353
- Spinet, 254, 255
- Spinetti, Sebastian, 254
- Spirituals, Negro, 91, 536
- Spohr, Ludwig (Louis), 142, 252, 321,
593
- Spontini, Gasparo, 147, 153, 154, 319
- Spring dances, 79, 601
- Spross, Charles Gilbert, 196
- Stabat Mater, 325
- Staccato, 218
- Stadtler, Abbe, 410
- Stainer, Jacob, 251
- Stainer, John, 593
- Stanford, Charles Villiers, 185, 373
- Stearns, Theodore, 376
- Steffe, William, 593
- Stock, Frederick, 196
- Stopped tones, 232, 233
- Stornelli, 53
- Stradella, Alessandro, 121, 307, 594
- Stradivari, Antonio, 249, 250, 251
- Strathspey, 39, 577, 578
- Strauss, Edvard, 160
- Strauss, Johann, Jr., 160, 342, 594
- Strauss, Johann, Sr., 160
- Strauss, Josef, 160
- Strauss, Richard, 159, 175, 177, 208, 220,
224, 228, 231, 233, 286, 345, 595
- Stravinsky, Igor, 164, 168, 287, 289, 293,
371, 600
- Streitfeld, Rich. Alex., 330, 350, 362,
547
- Stretto, 268
- Strickland, Lily, 196
- String choir, 199, 201, 208

- String quartet, 24, 130, 201, 208, 274, 276,
 569, 583, 605
 Strings, 23, 54, 199, 204, 216, 244, 252,
 279
 Student songs, 65, 421
 Subject, 267, 272
 Suite, 29, 65, 127, 262, 269, 272, 273, 288,
 392, 415, 416, 449, 471, 479, 483, 486, 487,
 495, 503, 512, 547, 548, 552, 554, 556, 563,
 600, 602, 605
 Suk, Josef, 173, 284, 602
 Sullivan, Sir Arthur, 185, 373, 603
 Suppé, Franz von, 342, 603
 Svendsen, Johann, 169, 170
 Sweden, 77, 80, 169, 171, 245, 603
 Sweelinck, Jan Peter, 115
 Swell, 260
 Switzerland, 64, 66, 263, 604
 Symphonic poem, 29, 152, 277, 287, 419,
 450, 481, 508, 549, 555, 562, 579, 582, 591,
 595, 600
 Symphony, 29, 261, 270, 272, 276, 391, 394,
 404, 414, 420, 426, 431, 437, 457, 465, 471,
 487, 489, 514, 520, 531, 544, 550, 563, 570,
 574, 580, 584, 609, 639
 Symphony Orchestra—See Orchestra
 Syncopation, 40, 68, 69
 Syrinx, 102
 Szigeti, Josef, 252
 Szolo, 70

 Tabla Banya, 45
 Table Music, 21
 Tablature, 112
 Tacitus, 64, 88
 Tailleferre, Mlle., 179
 Tallis, Thomas, 256
 Tam tam, 237, 243
 Tambour, 48, 100, 239, 264, 547
 Tambourin, 239, 264, 551
 Tambourine, 48, 57, 97, 102, 200, 236,
 237, 239, 243, 551
 Tamburica, 49
 Tamburitza, 49, 245
 Tangent, 254
 Taneiev, Sergei, 168, 372
 Tango, 59, 379
 Tannhäuser (Heinrich), 110
 Tanpura, 45
 Tarantella, 38, 54, 501
 Taranto, 54

 Tara's Hall, 83
 Tarogato, 69, 278
 Tartini, Giuseppe, 251
 Taylor, Deems, 195, 295, 376, 604
 Taylor, Raynor, 188
 Tchaikovsky, Peter Ilich, 161, 165, 211,
 217, 218, 220, 223, 226, 227, 228, 233, 241,
 243, 283, 287, 289, 371, 605
 Tchernepnin, Nicholai, 164, 168
 Tedesco, 263
 Telemarken, 80
 Tempo, 15, 70, 277
 Tempo rubato, 149
 Tenor, 19, 20
 Tenor robusto, 19
 Ternary form, 28, 261, 267, 458
 Terpander, 101
 Tetra chord, 51, 102
 Tetralogy, 336
 Teutons, 61, 63, 80
 Theme and Variations, 29, 264, 268,
 272, 274, 288, 429, 483, 488, 543, 596
 Theorbo, 245
 Thibaud, Jacques, 252
 Thibaut of Navarre, 109, 112, 615
 Thirty Years' War, 80, 121
 Thomas, Ambroise, 178, 361, 362, 613
 Thomas, Arthur Goring, 185, 373
 Thomas, John, 614
 Thomas, Theodore, 190, 237
 Thomas Church, Leipsic, 126, 127
 Thorsteinson, Arne, 78
 Thorwaldsen, 79
 Thuille, Ludwig, 344
 Tinctoris, Johannes, 113
 Toccata, 266, 393, 540, 543, 638
 Toch, Ernst, 176, 293
 Tommasini, Vincenzo, 181
 Tom-tom, 23, 236, 237, 239, 244
 Tonality, 48
 Tondero, 59
 Tone Poem—See Symphonic Poem
 Tonic, 237
 Toph, 100
 Tosti, Francesco Paolo, 185
 Tourte, Francois, 205, 251
 Town Pipers, 67, 68, 109, 172, 246, 262
 Transposing instruments, 200, 211, 226,
 278
 Trata, 51
 Treble, 17

- Treble viol, 249
 Tremolo, 202, 203, 204, 205, 208, 211, 239, 306
 Trepak, 74, 605
 Triangle, 200, 236, 242
 Trill, 18, 49
 Trio (form), 28, 264, 272
 Trio (instrumental), 24, 274, 612
 Trio (vocal), 21
 Triple time, 69, 107
 Triste, 59
 Tromba Marina, 249
 Trombone, 200, 214, 228, 234
 Troubadours, 40, 55, 56, 61, 95, 109, 110, 120, 244, 304, 420, 614
 Trouveres, 64, 109
 Troyer, Carlos, 195, 197, 615
 Trumpet, 97, 98, 118, 200, 201, 228, 229, 230, 278, 280
 Tsakimos, 51
 Tsche, 46
 Tuba, 200, 228, 234
 Tubular bells, 240
 Turina, Joaquin, 183, 285, 616
 Turkey, 47, 50, 70
 Tuscany, 53
 Tympani, 200, 237, 238, 276
 Tyrolean, 38, 251
 Tzazimi, 47
 Ukraine, 71
 Ukulele, 246
 Ultra-Modern School, 286, 287, 288, 291, 296, 496
 University of Paris, 112
 Upper South, 91, 536
 Uruguay, 59
 Vactor, David van, 197
 Valderabano, Enriques de, 592, 616
 Valencia, 57
 Valverde, Joachim, 183
 Valverde, Quirino, 616
 Valves, 228, 230, 232, 280
 Variations, 143, 466, 596
 Vedic Hymn, 44
 Venezuela, 59
 Venice, 52, 54, 121
 Venetian Opera Symphony, 269, 270
 Veracini, Francesco, 251, 616
 Verbunkos, 70
 Verdi, Giuseppe, 159, 230, 323, 347, 349, 355, 377, 616
 Victor Emmanuel, 55
 Vidalitas, 59
 Vienna, 51
 Vieuxtemps, Henri, 252, 622
 Villa-Lobos, Heitor, 296
 Vina (Veena), 45
 Viol, 119, 204, 245, 248, 253, 468
 Viola, 58, 199, 201, 207
 Viola d'Amore, 79
 Viola da braccio, 207, 249
 Viole da gamba, 204, 208, 249
 Violin, 69, 74, 78, 199, 201, 203, 245, 248, 266
 Violoncello, 199, 201, 208
 Viotti, Giovanni, 251
 Virginals, 118, 254, 255, 256
 Virginia, 90
 Vitali, Giovanni, 251
 Vitali, Tomasso, 622
 Victoria, Thomàs Luis de, 117
 Vivaldi, Antonio, 251, 622
 Vives, Amadeo, 183
 Vocal forms, 13, 21
 Vogler, Abbe, 321
 Volkman, Robert, 143
 Vorspiel, 157, 335
 Voyageur songs, 92, 382
 Wagner, Richard, 146, 155, 172, 174, 206, 207, 210, 212, 213, 221, 227, 230, 233, 235, 238, 240, 241, 242, 278, 279, 280, 286, 319, 323, 332, 338, 339, 343, 345, 359, 363, 364, 366, 623
 Wagner, Siegfried, 344
 Wales, 85, 212
 Wallace, William Vincent, 373
 Walther von der Vogelweide, 110
 Walton, William, 186
 Waltz, 54, 66, 81, 150, 443, 471, 504, 544, 554, 589, 594
 War of 1812, 188, 380, 502
 War, Civil, 92, 189, 383, 459, 557, 593, 636, 641
 War—See American Revolution, and French Revolution
 Wartburg Castle, 110, 334, 524
 Washington, George, 188, 496
 Water Organ, 259

- Weber, Carl Maria von, 141, 142, 155, 225, 233, 277, 320, 321, 331, 332, 340, 635
 Webern, Anton, 176
 Weelkes, Thomas, 116, 118, 256, 637
 Weidig, Adolph, 196
 Weimar, 151, 335, 343
 Weinberger, Jaromir, 174, 284, 342, 369, 637
 Weingartner, Felix, 174, 344
 Wellesz, Egon, 176
 Welsh songs, 81
 Wert, Jacques de, 638
 White, Paul, 197
 Whiting, Arthur, 194
 Widor, Charles, 178, 638
 Wieck, Clara, 146
 Wieniawski, Henri, 252, 638
 Wihtol, Joseph, 168
 Wilbye, John, 638
 Wilde, Oscar, 346
 Wilhelmj, August, 252, 393
 Willaert, Adrian, 114, 260, 638
 William, Count of Poitiers, 109
 Williams, Ralph Vaughn, 186, 295, 374, 639
 Wilson, Mortimer, 197
 Wind instruments, 23
 Winner, Septimus, 190, 641
 Wolf, Hugo, 174, 641
 Wolf-Ferrari, Ermanno, 182, 352, 358, 375, 377, 642
 Wolff, Albert, 375
 Wolfram von Eschenbach, 110, 628
 Woodbury, Isaac B., 643
 Woodwind choir, 23, 200, 213, 216, 219, 221, 222, 224, 225, 232, 271, 276, 277, 279
 Woodworth, Samuel, 189
 Work, Henry C., 189, 383
 Work Songs, 57, 73, 91, 561
 Xylophone, 236, 241
 Yarovai, 59
 Yo, 46
 Yodels, 38, 66, 79, 81
 Yradier, Sebastian, 643
 Ysaye, Eugene, 252
 Zandonai, Riccardo, 182, 293, 352, 358
 Zamacueca, 59
 Zambas, 59
 Zapateado, 60, 564
 Zarzuelas, 183
 Zebekiko, 51
 Zemachson, Arnold, 643
 Zildjian, 242
 Zimbalist, Efram, 252
 Zither, 51, 97, 247
 Zoronga, 57
 Zuni Indians, 91, 615

